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BUENOS AIRES HEARS STRAUSS' ELEKTRA AND THEATER BUFFET STANDS THE LOSS

Richard Strauss Conducts Opera at the Colon with Unusual Success—Trovatore Reappears—Faust Damned Again—Lohengrin—Argentine Opera Creates Little Interest

Buenos Aires, July 19.—Richard Strauss created such a commotion with his Salome that his Elektra was looked forward to with much interest. It was, however, as much an unexpected as an unpleasant surprise to read the protest made by the administrative commission of the Colon Theater to Impresario Mocchi, in which it very emphatically criticized Mocchi's intention of presenting Elektra as the only work in an evening's performance. The reasons given by this body were based on the ridiculous grounds that never before in the "history" of the National temple of art (a short story of fifteen seasons, since the Colon was only inaugurated in 1908!) had any impresario dared to give a performance which did not consist of at least two acts, thus necessitating an interval beneficial to the theater's buffet. This stupid protest was posted in all the lifts of the theater and at every possible place about the Colon.

Such are the theater going conditions in the sunny lands of South America, where art is only a means to an end, namely, attend to one's material needs copiously, and exhibit one's beautiful feathers indiscreetly adorned with precious stones and jewels.

Richard Strauss replied to this display of tactlessness and want of appreciation of his work in the form of a curt letter to Mocchi, in which he expressed his stupefaction and disgust at the behavior of the administrative body of the Colon and added that he would never have permitted his opera to be presented alongside any other work since he honestly considered that no orchestra in the world could be fit enough physically or mentally to play the difficult music of Elektra when their energies had already been used for some other opera preceding it. Strauss at the same time condemned the inartistic attitude adopted by this body.

Fortunately the in-repud Mocchi did not allow himself to be frightened by the powers that be, and Elektra was given by itself on the night billed by Mocchi.

The work was listened to with consummate interest and at the end of the performance Strauss and the artists were called to bow innumerable times. The interest shown and the enthusiasm with which this work was received spontaneously by the public has certainly assured Elektra a place of honor in the annals of the history of the Colon.

Long before the hour scheduled for the curtain to rise on the Strauss' opera, there was great animation in all parts of the house—a real premiere night feeling ran through the entire building and when Strauss stepped to his desk in the orchestra pit a completely filled auditorium greeted him with thunderous applause which lasted some minutes.

The orchestra was magnificent under the master's baton and produced this masterpiece in all its dramatic and emotional intensity. The opera was sung in German and among the artists the most noteworthy performance was the Clytemnestra of Olcwska, whose interpretation of this part was of great dramatic potentiality. Her fine voice rang out so forcefully that it was audible at the highest climaxes of the sonorous score. She is an artist who can boast of a metallic voice that knows no fatigue and can soar well above any orchestration that may challenge it.

Bland, as Elektra, was good vocally but at times her voice was not sufficiently powerful to cope with Strauss' diabolic vocal demands in the role. Kirchoff as Egisto gave vocal brilliance and dramatic fervor to his part. Schipper as Orestes also shone vocally.

Unfortunately the mise-en-scene and costumes were not of the period but were the conventional theater garments which can be employed for any period and era. Despite these shortcomings, Elektra was a stupendous work of art and was received with a warm enthusiasm that few other premieres have enjoyed at the Colon.

TROVATORE REAPPEARS.

The perennial Il Trovatore, absent from the Colon repertory for a number of seasons, bobbed up again. The star of the cast was Claudia Muzio, who is singing this season better than ever before, and was the object of real ovations at every performance. Tenor O'Sullivan was better than on his first appearance. Galeffi was the Conte de Luna. The performance was for a well known charity.

FAUST DAMNED AGAIN.

The ninth of July is a national holiday, so there was a gala performance at the Colon with the Damnation of Faust for the opera and the President of the Republic heading the audience. The cast was headed by Ninon Vallin, O'Sullivan and Journet, and Paolantonio was the conductor.

LOHENGRIN.

German opera took its place again with a performance of Lohengrin, conducted rather deliberately by Franz Schalk, with a cast which included Dahmen as Elsa, Kirchoff in the title part, Olcwska as Ortrud, Schipper as Telramund, and Carl Braun as the King.



MARIA CARRERAS.

"The most striking pianistic figure, without doubt, appearing here this season is this artist." With this concluding statement the critic of the New York Herald recognized Maria Carreras as one of the leading pianists of the world and confirmed the unique reputation that she enjoys abroad. It is claimed that Maria Carreras has played more public concerts than any other living pianist, and considering that her glorious career covers twenty nations and over two hundred cities outside the United States, this is probably true.

ARGENTINE OPERA CREATES LITTLE INTEREST.

Ilse, a short opera in two acts and three scenes by the young Argentine composer, Gilardo Gilardi, was the second Argentine work presented this season and incidentally was the debut of the composer in the operatic field, though he had already gained a certain reputation in Buenos Aires with his compositions. Ilse might be termed his very first serious step before the public eye.

Gilardi, however, made a very unfortunate selection when choosing the plot of his opera, which is worn out and lacking in originality. The composer's music gives away his entire ignorance of local conditions in that part of Germany where the scene is laid and hence the "personae dramatis" are exaggerated and often ridiculous in their parts.

It is only since 1914 that the municipal commission, which is the lessor of the Colon, had made it a condition, prior to accepting the proposed repertory for the annual grand opera season in that theater, that two Argentine works must be produced every season. So it is that Mocchi is necessarily obliged as long as he holds the lease of the Colon, to produce works each season, which are predestined to failure as they could only be accepted by a public in sympathy with the composer on sentimental grounds and nothing else.

The story of Ilse is nothing more exciting than a fantastic little love affair in a small village called Bamberg in Bavaria. The libretto of the opera is written by a young Italian scribe called Cosme Giorgeri Contri, who has never been to sunny South America and, judging by the ambiguity of his poem, can boast still less of ever having set foot on the soil of Goethe.

Special mention must be made of the painstaking Maestro Paolantonio who rehearsed and prepared the work with all the minute attention possible.

The singing was in excellent hands. Hina Spani in the title part, sang with great charm and conviction and por-

trayed the heroine with all the emotional feeling that the part requires. Falco Bottaro as Brian, sang with feeling and beauty. His acting was convincingly genuine.

The orchestra was excellent and the mise-en-scene was carefully studied and correctly represented the local color and atmosphere of the scenes. There was considerable applause from the young "hot heads" who had come to applaud a national work, and made much ado about nothing, but Ilse is condemned to doom by its sheer lack of interest and want of genuine inspiration. K. H. STOTTNER.

RAVINIA OPERA GOERS PRAISE EXCELLENT OPERA PRODUCTIONS

Rigoletto and L'Amore Dei Tre Re Heard with Pleasing Casts—Romeo and Juliet Disappointing—Stars Appear in Symphony Concert

Ravinia, Ill., August 18.—When opera goers are willing to travel some twenty-six miles each way to witness weekly operatic performances, the presentation must be nothing

short of extraordinary. True, many devices of transportation have made the distance a secondary condition, the most important matter being the entertainment. This condition has held decisively at Ravinia this season. The performances, generally speaking, have been interesting. Some were even flawless, others meritorious, while a few could have been improved upon; yet there was enough in each production to satisfy the most severe critic. The interest of the masses in Ravinia has finally been aroused through the voice of the press and that of the many boosters that the Ravinia Company counts in Chicago and North Shore suburbs. The merits of Ravinia have been vented very often in these columns. The excellency of the company has been praised to the sky; the efficiency of the management, so well headed by Louis Eckstein, chairman of the board and president of the company, has been referred to frequently and the success of the enterprise is a reflection of intelligence on the part of the Chicago public that has made possible the bringing together during the summer months a company that counts so many stars as to make it a constellation that generally is encountered in opera houses only in the winter season. All this preamble is written in place of a lengthy review, as with the exception of Romeo and Juliet, which was presented on Wednesday night for the first time this season at Ravinia, and Andrea Chenier, which also had its first hearing this year on Saturday night, the productions were

repetitions. Some of the repeats were presented with different casts than heard previously and this in itself was sufficient attraction to bring back many who had witnessed the same opera a week or so before.

RIGOLETTO, AUGUST 12.

On Sunday night, Rigoletto was repeated with Graziella Pareto singing again the role of Gilda, in which she had previously won an overwhelming success. Lauri-Volpi was the Duke, Vicente Ballester sang the title role; Marion Telva was the Maddalena and Virgilio Lazzari, the Sparafucle. Gennaro Papi was at the conductor's desk.

SYMPHONY CONCERT, AUGUST 13.

The principals of Ravinia have a chance to find out their merit as concert singers, as weekly one or two of them are scheduled to appear in conjunction with the Chicago Symphony Orchestra at the Monday night regular Philharmonic concert. The soloists the past week were Ina Bourskaya, Amand Tokatyan and Desire Defrere. According to another reporter from this paper, Miss Bourskaya came through gloriously, singing with great feeling Rogneda, by Seroff. Mr. Tokatyan, who has made a big name for himself since the beginning of the season, scored heavily again in the (Continued on page 32.)

Don Perosi Converted to Protestantism

The Tribuna of Rome recently published an interview with Don Lorenzo Perosi, composer of oratorios and other Catholic Church music, in which he states that he is preparing to leave Rome and make his home in London. He also states that he was converted to Protestantism some time ago, which perhaps accounts for stories from Rome to the effect that the good Don was suffering from mental trouble. In the interview he asserts that he intends to apply for employment in the Anglican Church.

A LOVELY ST. CECILIA

By Clarence Lucas

Sir Joshua Reynolds, one of England's greatest painters, was born 200 years ago, in the summer of 1723. His musical pictures are few in number, the best known being Mrs. Billington, and the lovely Elizabeth Ann Linley, eldest daughter of the composer Thomas Linley. In 1773, Elizabeth Ann Linley, a very successful soprano singer, married the dramatist Richard Brinsley Sheridan, who fought a desperate duel on account of her. The portrait herewith presented has a fourfold interest. It shows: a beautiful face by Sir Joshua Reynolds; the daughter of a once eminent composer; the wife of a famous author and statesman; a very successful soprano singer.

Linley's song about the maid of sixteen is always sung in the drama *The School for Scandal*, written by his son-in-law Sheridan. The photograph has not the light and color of Sir Joshua's painting, but it shows that the painter had some original ideas about a harpsichord, the like of which is unknown in a museum of musical antiques.

St. Cecilia is entirely out of fashion. Musical artists now



Photo-copy made for *The Musical Courier* by Clarence Lucas
MRS. BRINSLEY SHERIDAN
by Sir Joshua Reynolds.

prefer to pose before a camera, which usually produces a better likeness than the painter makes.

Elizabeth Ann Linley lived in a backward age before photographic lenses were invented, when the world knew nothing of bromide of silver and gelatine emulsion. Perhaps the painter's ideal, Elizabeth Ann, would have been plain Lizzy Ann in a photograph, though several writers of the period have spoken of the lady's beauty. She died of consumption early in life after a short and unhappy existence with an eccentric, riotous, drunken man of genius.

Sopkin a New American Violinist

The season 1923-24 heralds in another American violinist, Abraham Sopkin. One only needs to reflect on standards of a few years ago to note that a violinist who possessed tone, technic and temperament was then accepted as an artist. Today, however, the young artist and the public know that technic and tone are essential, but also realize that in order to gain recognition as an artist of highest caliber, he must be an intelligent musician.

Mr. Sopkin has had the best advantages the world has to offer both in this country and in Europe. These advantages coupled with an exceptional mind and talent place him in a class with the best of young violinists of today. Mr. Sopkin has enjoyed several years of study with such men as Auer, Ysaie and Carl Flesch.

When just a youth, while studying with Ysaie, this master predicted a great career for him and was so interested that he selected him to appear as soloist with the

Cincinnati Symphony. After acquainting himself with the French School with Ysaie he had several successful appearances in Paris, including a concert with the Symphony. The last two years have been spent with Carl Flesch in Berlin, and his playing has attracted so much attention that he has been engaged for an extensive tour of Germany, beginning October 1.

Mr. Sopkin will arrive in America November 16 and open his American tour with a concert in Aeolian Hall, New York, immediately followed by Boston and Chicago recitals.

CINCINNATI ZOO PATRONS

HEAR FEDORA AND CARMEN

Cincinnati, Ohio, August 9.—In staging *Fedora* the Zoo Company produced high results, artistically. As *Fedora*, Edith DeLys was splendid; Count Ipanov was ably sung by Ludovico Tomarchio. Mario Valle was De Siriex; Fanny Rezia, Olga Sukores; Natalie Cervi, Grech. Other parts were sung by Italo Picchi, Anita Klinova, Virginia Seymour, Clifford Cunard, and Louis Johnen.

CARMEN A GREAT FAVORITE

Carmen was given for the first time at the Zoo on August 5, with Henrietta Wakefield in the title role.

Escamillo was sung by Joseph Royer; Micaela, by Fanny Rezia, with Charles Milhau as Don Jose. Natalie Cervi made a humorous Dancairo, while the lesser parts were filled by Pearl Besuner, Anita Klinova, Italo Picchi, Louis Johnen, and Edward Smith. The corps de ballet was excellent. The remainder of the week was as follows: Wednesday, *Aida*; Thursday, *Tales of Hoffmann*; Friday, *La Gioconda*. The final week will begin on August 12.

NOTES.

Instead of taking a vacation this year, Edgar Stillman Kelley, head of the composition department of the Cincinnati Conservatory of Music, has been devoting his time to teaching composition to advanced pupils, and assisting in the preparation for the performance of the pantomime which has been designed by Ralph Lyford to go with Mr. Kelley's orchestral suite, *Alice in Wonderland*.

Edward Kreiner, who has lately been added to the faculty of the College of Music to teach violin and viola, has been engaged as the first viola player in the Cincinnati Symphony Orchestra. He was formerly a member of the Marteau Quartet, of Berlin, and of the Letz quartet.

Pupils of M. Elizabeth Thuis were heard in a concert on the evening of July 31. Both vocal and instrumental numbers were enjoyed.

The pupils of Charles J. Young were heard in a piano recital on August 2, at his Clifton music rooms. Some vocal selections were also rendered.

Ilse Huebner and Sidney Durst, both of the College of Music faculty, are vacationing in the West.

Reports from San Antonio, Tex., show that five candidates were awarded the Cincinnati Conservatory's certificate in piano for work accomplished under Clara Duggan Madison. They passed the examination of the conservatory and appeared in a recital in that city on July 21. W. W.

La Forge-Berumen Artists in Recital

Betty Burr, soprano, artist pupil of Frank La Forge, and Esther Dickie, pianist from the Berumen school, gave a joint recital at the La Forge-Berumen Studios on July 28 before an enthusiastic gathering of students.

Miss Burr, possessing a voice of lovely quality and a charming personality, was heard in three groups of German and French songs. The *Brautlieder*, by Peter Cornelius, gave Miss Burr ample opportunity to display her talents for interpretation.

Miss Dickie played three groups of compositions by Schumann, Chopin, Tchaikowsky, MacDowell and Liszt with beautiful tone, excellent technic and splendid sense of rhythm. Miss Dickie is one of the most promising young pianists at the studios.

Both young artists gave encores at the close of the program. Helen Crandall played artistic accompaniments for Miss Burr.

Many Orchestra Dates for Enesco

The State Symphony has engaged Georges Enesco, the Rumanian violinist, conductor, and composer, for two appearances next season. Mr. Enesco will be heard in the Tchaikowsky and the Brahms violin concertos. A recent recital booking is with the University of Virginia, Charlottesville, for early January. During his three months' stay in America, Mr. Enesco will appear five times with the New York Symphony and twice with the Cleveland Orchestra. His New York recital has been scheduled for January 19 in Aeolian Hall.

Mr. Enesco is at present in Sinaia, the mountain summer resort near Bucharest. He writes that he is busy with the scoring of his opera, *Oedipe*, which he hopes to finish before he leaves in the early fall for his season's concertizing.

De Pachmann in Fine Health

W. B. Murray, an American newspaper correspondent, who is now with De Pachmann, the great pianist, at his villa in Fabriano, Italy, states that the eminent pianist is enjoying fine health and working daily on his programs for his forthcoming tour of the United States and Canada. De Pachmann was expected to leave for Rome around the tenth of the month, going to Paris and sailing at the end of August for America. Mr. Murray writes that De Pachmann's seventy-fifth anniversary was celebrated on July 27 at which many notables were present, and he played for his guests and was in a particularly fine humor.

Cortot Scholarships for Americans

Alfred Cortot, the well known French pianist, has just been made president of the board of directors of the Ecole Normale de Musique in Paris. Walter Scott, of New York, has, through Gaston Liebert, French Consul in New York, given funds to establish ten annual scholarships at the school for American piano pupils to study with M. Cortot. Information in regard to the same can be obtained through M. Liebert.

Giannini to Open Bridgeport Course

Dusolina Giannini will open her season in Bridgeport, Conn., on October 10. This will also be the first event in the annual series of afternoon musicales given under the auspices of The Wednesday Afternoon Musical Club.

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(Names are arranged in alphabetical order)

<i>Name</i>	<i>Address</i>	<i>Opening Date</i>
WALTER L. BOGERT	25 Claremont Avenue, New York City.	Oct. 1st
WILLIAM S. BRADY	137 West 86th Street, New York City.	Sept. 26th
DUDLEY BUCK	471 West End Avenue, New York City.	Sept. 17th
HAROLD L. BUTLER	Dean of College of Fine Arts, Syracuse University, Syracuse, N. Y.	} Sept. 10th
CHARLES W. CLARK	Bush Conservatory, 839 North Dearborn Street, Chicago, Ill.	
NICHOLAS DOUTY	1710 Chestnut Street, Philadelphia, Pa.	Early in Sept.
GEORGE FERGUSSON	25 West 86th Street, New York City.	Sept. 24th
BUSH W. FOLEY	College of Music, Cincinnati, Ohio.	
YEATMAN GRIFFITH	318 West 82nd Street, New York City.	Oct. 1st
KARLETON HACKETT	Kimball Hall, Chicago, Ill.	Sept. 10th
VICTOR HARRIS	140 West 57th Street, New York City.	Oct. 1st
FREDERICK H. HAYWOOD	9 West 76th Street, New York City.	Sept. 17th
WILFRIED KLAMROTH	124 East 39th Street, New York City.	Oct. 1st
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NEVER GO BACK

Trying to Go Back Is as Great a Farce in Singing Method as in Life

By Charles Tamme

Such advice (to a voice pupil) as "begin all over again from the beginning" is a farce. In the first place, it is not possible. It is no more possible than it is to commence from the beginning with a brand new case of typhoid or pneumonia by request, just because your second physician does not happen to approve the methods of your first medical advisor, and would like to treat the case in his own way from the start. The second man simply has to make the best of what has transpired so far and commence his treatment from there. So must every vocal teacher.

ONE of the greatest discouragements that students of singing constantly face is the advice to make a new beginning. A student has been studying for a long time, perhaps, when someone tells him that there is something wrong. Often that someone is the student himself. He feels, he knows there is something wrong. But the student cannot usually determine just where the trouble lies; or, even if so, he does not understand how to correct it. That is, clearly, a vocal teacher's business. What the student does know is that he has need of expert consultation and advice. But he dreads it. Why?

Because he fears the new vocal teacher will say something like this: "Dear me, who taught you that way? Your method is all wrong. You will be obliged to start from the beginning to learn how to sing the right way."

Usually the student cannot afford this—if not from a financial point of view, then from the viewpoint of time—and gives up a singing career in disgust and despair. He gives up what is one of the most precious ideals that comes into anyone's life—an artistic career. What a great pity!

Especially since advice to "begin all over again" is a farce. In the first place, it is not possible. It is no more possible than it is to commence from the beginning with a brand new case of typhoid or pneumonia by request, just because your second physician does not happen to approve the methods of your first medical advisor, and would like to treat the case in his own way from the start. The second man simply has to make the best of what has transpired so far and commence his treatment from there. So must every vocal teacher.

But, in the second place, even if it were possible to go back it is not necessary. Often it is not desirable. We all learn by mistakes, do we not? Very well. Those particular mistakes which are hampering the vocal student's progress should and can be used to the student's advantage. If in no other way, they can be used as examples of what not to do and conscientiously corrected. One has only to go to the laws of civilization to learn this lesson. Did we not borrow our laws from Rome? How foolish we, as a new nation, would have been to have tried to make a new code of laws when there was previous experience from which to draw. More than foolish, it would have been impossible. So one's vocal education.

There are wrong methods and there are right methods, of course. But there are not quite as many wrong methods as the vocal instructors are in the habit of believing; all methods but their own. And even in the worst method there is perhaps some good, which a sympathetic expert can find and develop while correcting the student's faults. After all, there is some little value in result. Never forget that, all you discouraged singing students.

Granted there are defects—grave defects—in some certain method. These cannot be corrected by being forgotten or unlearned or left in mid-air while the downhearted student "begins from some new beginning." The defects must be analyzed and faced frankly; then by constructive criticism and intelligent practice they can be gradually overcome. Meanwhile, there must be some knowledge which the student has acquired. This, side by side with the overcoming of his faults, must be encouraged, enhanced, and made the most of in every way. Those students, especially, who are keenly conscious of their shortcomings, require the encouragement of fostering and advancing all that is best in the voice.

There is no going back. Try it in any profession or in any phase of any profession; try it in any undertaking; try it in life itself. It cannot be done. Never attempt to go back, then. Do not waste your time. Go on. Go on from this very moment, correcting those faults you have, and piling high your good qualities. Advance. The sky is the limit for that pile.

Facts About Ora Hyde

Ora Hyde, a native of St. Paul, Minn., was only three years old when she began to play and sing. Her mother, an excellent pianist and accompanist, was a great help to the child and encouraged her love for music. She began to sing her songs in several languages when she was only nine years old.

Always an earnest student, she graduated from high school with the highest honors and won scholarships for several colleges. She went to the University of Minnesota to continue her studies, and in addition to the academic course she studied harmony and composition in the Music College. She was prominent in college activities and the glee and dramatic clubs, and as one of the youngest in her class in three years she received the degree of B. A. She was awarded a certificate to teach English, mathematics and French, but her voice gave such great promise that she was urged to give up the idea of teaching so that she might continue her musical career. While still at college she took

a church position to earn enough money to pay for her musical education.

Miss Hyde was chosen to play the leading part in a play in the University Extension Course and with this company toured during vacation for several seasons. She not only was a great success in dramatic work, but also gave concerts and recitals and did some accompanying. Miss Hyde is an accomplished musician, and it is obvious in her diction that she is an earnest student of the languages.

After finishing college Miss Hyde came to New York, where she took up her vocal studies with Yeatman Griffith. Soon after her arrival in the metropolis a theatrical producer offered her a leading part in a musical comedy. This Miss Hyde refused, as her ambition was to become an opera and concert singer. Her repertory now comprises many of the classical and modern songs, oratorios and opera roles. Miss Hyde is very proud of the fact that her entire musical education was received in this country.

Dr. Carl Returning Soon

Dr. William C. Carl is now on a cruise of the Mediterranean on board the S. S. Tuscania of the Cunard Line; he will return to New York the latter part of September. Dr. Carl will visit the Alhambra in Spain, Madeira, Lisbon, Gibraltar, Monte Carlo, Nice, Genoa, Naples, Sorrento, Fiume, Abbazia, Athens, Constantinople, thence over to Beirut in Syria and from there on to Damascus and Jerusalem. A visit to Cairo will complete this portion of the trip, when Dr. Carl will return to the Continent and proceed to Paris. Word has been received from Athens of Dr. Carl's arrival there and of the success of the cruise. Many prominent Americans are on board.

Dr. Carl will have a busy season awaiting him on his return to America. The course of study at the Guilman Organ School will be strengthened and new features added. Service-playing will receive special attention at Dr. Carl's master classes. The church service, choir training, diction, accompanying, how to accompany the oratorios, and the arrangement of musical services, will be included.

The application list for the free scholarships offered by City Chamberlain and Mrs. Philip Berolzheimer is a long one. The examinations will be held in the early part of October, just previous to the beginning of the fall term. Full information will be given by addressing the school registrar.

The new catalogue has been issued and gives full information regarding the coming season, the twenty-fifth year of this successful institution.

Mother of Bandmaster Goldman Celebrates Seventieth Birthday

On August 15, Mrs. Selma Goldman, mother of Edwin Franko Goldman, celebrated her seventieth birthday. A dinner party was given in her honor at the home of her son, Mayer C. Goldman, after which Mrs. Goldman attended the concert of Edwin Franko Goldman in Central Park. After the concert a number of friends drove to the home of Bandmaster Goldman, where a surprise party arranged by her daughter, Irma, was in progress. The affair was an unusually enjoyable one and did not break up until the early morning. Mrs. Goldman received numerous beautiful gifts.

Mrs. Goldman is the sister of Nahan and Sam Franko, and was the oldest of fifteen children. She was born in New Orleans, and went to Europe to be educated when still a child. It is said that she was the most talented of all the Franko family, playing the piano and the violin equally well. She concertized throughout the United States, and gave many concerts in the old Steinway Hall, when that was the musical center of New York. Mrs. Goldman also toured, as violinist, with Patti, at the age of ten. She seldom played professionally after her marriage.

Reception for Mr. and Mrs. Warren

Mr. and Mrs. Frederic Warren were guests of honor at a reception recently given by Mrs. Bernice Long Eckel, of Delaware Avenue, Buffalo, N. Y. Many people prominent in Buffalo's social and musical life were present.

Olga Warren, wife and pupil of Frederic Warren, sang several numbers, winning much admiration for her beautiful quality of voice and artistic renditions. Mme. Eckel, a former pupil of Prof. Leopold Auer, played violin solos, and William Gomph appeared as accompanist.

Frederic Warren is conducting a very successful master course in vocal art this summer in Buffalo. He returns to New York in the early fall to continue professional activities.

Gescheidt Studio Reopens September 4

After a short vacation, Adelaide Gescheidt, the well known New York teacher, will re-open her studio September 4. A great many students have already enrolled for the coming season to take advantage of special training with this prominent teacher.

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Mrs. W. E. Bacheller Vacationing

Mrs. W. E. Bacheller, New York singing teacher, is spending a well-earned vacation in rest and recreation at Rockport-by-the-Sea, Mass. Although intending to rest exclusively during the heated term, several of Mrs. Bacheller's pupils followed her and insisted upon continual study, among



Aime Dupont photo

MRS. W. E. BACHELLER

these being Freda Orttman, who created an excellent impression with her fine singing at the Rockport Congregational Church.

Word has reached Mrs. Bacheller of the successful appearances of several of her artist pupils who are at present singing in various parts of the United States and Canada. Marion Armstrong is on a concert tour with Mme. Nicolovic, Louise Loring and Nora Helms are likewise gaining success on tour, while Amanda Brown, who is in Italy, will shortly appear in opera.

Mrs. Bacheller will remain at Rockport until the end of September, when she returns to New York to resume professional activities at her new studio, the location of which has not as yet been definitely settled.

Marguerita Sylva to Sing at Opéra Comique

Marguerita Sylva, now in Switzerland, will sing a limited season at the Opéra Comique in Paris before returning to the United States for her annual concert engagements. It was at the Opéra Comique that Mme. Sylva first made her great success in Carmen, an opera which she has since sung more than three hundred times in the leading countries of the world. During the coming winter season in New York a series of weekly musical times will be inaugurated by Mme. Sylva under the direction of Barthines Company, her representatives, and this series, which will include a double program of light and more serious music, will be repeated in the important Eastern cities.


Calvé Still Possesses Power to Thrill

The recent appearance in Paris of Calvé for the benefit of the Maisons Claires (a chain of orphan homes established throughout France) was a triumph for this great and inimitable artist. Rene Loys devoted a column on the front page of the Figaro to extolling her ageless charm. L'Automne de Carmen was the title of his article. "She who came toward me with outstretched hands was the same Calvé of old. Time has touched her so lightly that

she need not feel aggrieved. . . . The flash of her black eyes, the raven gloss of her hair, the grace of her every gesture, the warm-tinted olive complexion, her frank gaiety . . . all contribute to her imperishable youth. Her secret? Ask the rugged mountains of her province of Aveyron, where she grew up, and where she goes each summer to breathe in its vivifying air. Ask of the sun's rays which warm the blood of the strong Cevenole race, of which Emma Calvé is the vibrant example. But the miracle is not there, it is in the voice . . . a voice that has remained pure and warm, flexible and tender, with the same velvety-like quality of the lower register. Emma Calvé still possesses the power to thrill us and to charm us."

Tokatyan Scores in Tales of Hoffman

When Armand Tokatyan sang the role of Hoffman in Offenbach's opera at Ravinia Park recently, the critics again spoke glowingly of his singing and general delineation of the role. Edward Moore in the Chicago Tribune said: "Finally, there was Armand Tokatyan as the Hoffman of the Tales, who has voice and talent, both out of the ordinary, and will



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probably be famous one of these days." Paul R. Martin, in the Journal of Commerce, spoke of his "brilliant singing," while Farnsworth Wright, in the Herald and Examiner, said: "Armand Tokatyan, as the love-sick Hoffman, disclosed a tenor voice of great lyric sweetness, which he molded well to the moods of grief or passion or joy. He is a talented actor and belongs among the newer generation of singers who regard opera as drama, where acting is as essential as vocal beauty."

On September 5, following the close of his Ravinia Park engagement, Mr. Tokatyan will leave for California, where he is engaged to give two performances in San Francisco with the Merola Opera Company (San Francisco Opera Association), also singing in several concerts while there. On his return East, he will sing three performances of Faust, in Bangor, Lewiston and Portland, Me., under the auspices of the Maine Festival, William Rogers Chapman, conductor.

Unique Praise for New York String Quartet

It has been said of the New York String Quartet that "it has taken chamber music out of the attic and brought it into the sunlight. It has given new life to a fine old form, and it has brought the more intimate messages of Beethoven, Mozart, Brahms and the moderns to a great audience."

Griffith Master Class Great Success

Los Angeles, August 11 (by telegram).—Yeatman Griffith's vocal master class, which closed here today, has been the most successful of any yet held in the far Southwest. During the last three weeks Mr. Griffith was obliged to refuse many pupils, owing to the lack of time for giving private lessons. There were over 100 students in his class. All were exceedingly enthusiastic over the results obtained and over sixty per cent. are already re-enrolled for next season.

At the final session of the master class, Mr. Griffith was presented with a large silver bowl by the students, and a petition signed by every one, urging him to return next season. The preliminaries for the 1924 master class are already laid out. C. Q.

Romanoff Pupils Are Singers and Dancers

Gertrude Lemmon, not yet sixteen years old, has been studying voice with Mme. Romanoff for six months, during which time she has developed a high and very beautiful soprano voice. She has already made considerable reputation (in The Vanities of 1923) as a dancer, and is sure to match it as a singer ere long. The Sunday News of July 8 called her "A Pocket Pavlova." Joyce White, eighteen years old, premier dancer in the Clinging Vine the past season, is another Romanoff pupil, and will sing the leading part in the new show staged by Cort, being featured. She has a beautiful soprano voice and much musical temperament. Mary Eaton, also of the Plotnikoff-Romanoff studio, is in Paris, returning the end of this month to join her company, the Ziegfeld Follies, in which she is celebrated for her beauty. Yet another young singer of merit is Jeanette Stone, who is with Dillingham, in the Greenwich



Photo by Ira D. Schwarz

GERTRUDE LEMMON

Village Follies; her high and very beautiful soprano voice, with her personality and varied charms, will soon make her a musical comedy star. Mr. Tarasoff finds much delight in witnessing the success as singers of his dancing pupils, those here mentioned having been in his fatherly care.

Mme. Romanoff herself is working diligently on her voice, and plans to appear in several notable concerts the coming winter, also having her vocal pupils appear in frequent studio recitals. The newly-formed Russian Club on West 72d street, with the baritone Dubinsky as president, is meeting with fine success; every Tuesday evening a grand concert is given for and by members.

John Dickson Holds Summer Classes

John Colville Dickson, singing teacher and conductor, has been holding summer classes at Sylvan Crest, Monaca, Pa.

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Mme. Leschetizky's Paris Successes

One of the last and most interesting of the concerts which closed the Paris musical season was the piano recital given at the Salle des Agriculteurs on June 7 by the Polish pianist, Marie Gabrielle Leschetizky, widow of the famous master, Theodore Leschetizky, before a discriminating and enthusiastic audience. Combining a thorough technical equipment with profound intellectual penetration, one becomes aware from the first moment of the presence of an intense creative personality which comprehends and draws inspiration direct from the spiritual content of each work interpreted. It is this potent quality in her art which enralls and wins a storm of enthusiastic applause from her audiences wherever she plays. Edouard Beaufort, the critic and writer on musical subjects, had the following to say:

"Madame Leschetizky is truly a magician of the piano. She possesses the legendary power of magicians of old who, at will, became towering giants or plaintive nightingales. It seemed humanly impossible that a woman could play with such masculine force, such grandeur and such ease the César Franck prelude for organ, arranged by Harold Bauer, the Vivaldi concerto rewritten by Wilhelm Friedemann Bach, and the Liszt St. Francis Marchant Sur les Flots (her last number). Her Chopin preludes were capricious, moonlit, or passionate, and her interpretation of the sonata in B flat minor transcends that of all the great artists within our memory. She is a worthy great-grandchild of the Polish aristocrat, Jules Fontana, who was Chopin's most intimate friend, and who so untiringly interested himself in the publication of the great composer's works.

"We had never heard Madame Leschetizky play Debussy; her program included Soiree dans Grenade and Jardins Sous la Pluie, which she played with amazing grace and an iridescence of color without which Debussy is not Debussy.



MARIE GABRIELLE LESCHETIZKY,
the Polish pianist and interpreter of Chopin, before the
Chopin monument in the Parc Monceau, Paris.

Our one regret was that she did not play Mozart. We cannot forget that we once heard her play it, and with a purity of style and spiritual comprehension beyond belief. In fact, we think that in some life she must have been 'eaves-dropping at the hearts' of composers."

Her program struck a happy balance between the intellectual and emotional elements. It was as follows: Prélude pour orgue (transcrit par Harold Bauer) César Franck; Concerto pour orgue, Vivaldi-J. S. Bach; Six préludes, Chopin; Sonate en si bémol mineur, Chopin; Gavotte variée, Rameau; Au bord d'une source, Liszt; Soirée dans Grenade, Claude Debussy; Jardins sous la pluie, Claude Debussy; St-François-de-Paule marchant sur les flots, Liszt.

Julius Mattfeld to Marry

The engagement of Julius Mattfeld, assistant librarian of the Music Department of the New York Public Library, to Margaret Krupp, soprano soloist of the Fordham Lutheran Church, has been announced. Mr. Mattfeld has been organist of that church for the past seven years. Concerts are given during the season at which Miss Krupp has made appearances.

The marriage will take place early in September, and the young couple will spend the month of September on a trip through Florida.

Harriet Van Emden Returns to Europe

Harriet Van Emden, the American soprano, who has been dividing the summer between a visit with her family and a period of coaching next season's programs with Mme. Sembrich at Lake George, sailed for Europe on August 7. She will go first to The Hague, and during her stay in Holland will be soloist with the Concertgebouw Orchestra, Willem Mengelberg conductor. Recitals and other orchestral engagements in Holland, Scandinavia and Germany will keep her abroad until December, when she will return for another American tour under the direction of Daniel Mayer.

Laurence Clifford Gibson Sings for Radio

Laurence Clifford Gibson, the New York tenor who is holding a master class in Pittsburgh, Pa., gave an evening of song at the Westinghouse broadcasting station, East Pittsburgh, Pa., station KAKA. Many requests were made for extra numbers, showing the popularity of this singer.

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THE DONAUESCHINGEN FESTIVAL

A Picturesque Combination of Old Germany and New Music

By MARY ELLIS OPDYCKE

[Miss Opdycke, who is sending the Musical Courier special correspondence from various points as she travels through Europe this summer, forwarded the following story of the Donaueschingen Festival, covering the picturesque and interesting side of the affair. Next week a review of the musical features by one of our regular correspondents will be printed.—Editor's Note.]

"The Prince of Princemont drove through the castle gates in his satin lined barouche, past the lantern-lighted river of his little town to the Festhall where his subjects were crowding to meet him. It was a prosperous gathering, for the Prince's Bohemian possessions yielded him a rich income to spend on his Baden home, and his local brewery brought both labor and gaiety to his people. But it spoke of humble circumstances, nevertheless, contrasting with the Princess' pearls and the young Princess' ermine coat which shone out with a strange opulence among the coarse tweeds and muslins. It appeared that that very wealth charmed the townsfolk, and, with a hundred shy greetings, they surged into the hall that the generosity of their sovereign had provided."

This is not the opening of a Muhlbach novel, nor yet the plot of a costumed movie, but an accurate account of the preliminaries to any of the three concerts of the last Donaueschingen Chamber Music Festival. The date is not 1750 or thereabouts, but July, 1923. And if the attendant circumstances were not literally regal, they pertained to the legitimate realms of an ex-Prince, still known as the Fürst of Fürstenberg, who, though (in the person of his ancestors), mediatized under Napoleon, and now unfrocked of his social precedence by the German Republic, still patronizes the arts with a hand as open as his mind, and a purse that, being filled with Czecho-Slovak crowns, can flow with German marks.

Even the personalities of the Festival savor of two centuries ago, and their forms of amusement also, for after the music, and the supper with which every music-maker and every music-lover made sure to fortify himself, one and all repaired to the Town Hall to drink beer, which, brewed in the Fürst's own princely brewery, was formerly the favorite Tafelgetränk of H. M. the Kaiser and of the Compagnie Internationale des wagon-lits. As master of ceremonies, Herr Mail, the executive head of the Festival, welcomed the guests. Herr Burkard, the Prince's music director, waved his tawny locks as he darted among the distinguished players from Frankfurt and Bonn, and saw that all the fiddles were disposed of and the acquaintances made.

A goodly company they numbered—among the active musicians, Tiny Debussy, the contralto, and the two young composers whose songs she had sung; Stuermer and Obousier; Alois Haba, beckoned by the Muse toward new harmonies and fresh poverty; Hoff, dean of the gathering at 37; Wohlfahrt from Hamburg and Reutter from Stuttgart, hardly more than fifty years in both their ages, and conservatives both; Finke and Jarnach, in the forefront of the lot for sheer power; and finally the four players of the Amar Quartet. By no means exhausted from their labors, these gentlemen regaled the assembly with parodies on the music of a generation before, and answered the toast of their patron with uplifted glasses.

But under the general merriment lurked many a sign of hard times beyond the well-guarded local prosperity. One composer and his poet wife confessed that they both eked out a living by playing in picture theaters ten hours a day; many among the audience, even to the newspaper men, showed a threadbare sleeve; and only half a dozen beyond the Prince's party wore evening dress.

"WORK," SAYS HIS HIGHNESS.

And from His Serene Highness himself came tokens of stress. "This is no time for playing," he said, with a Rooseveltian decision. "We are here to work, even though we work at an art. Germany needs every mother's son to work today, for only by work shall our better times come."

Turning from such bare patches of realism in the baroque setting, we come to the music itself, and find it typical of the day and hour. In all the eight pieces played there was no sign of sweet calm. Facility, yes, as far as the materials are concerned. These young writers of Germany today can say what they want, but they no longer want to sing of heroism or democracy or love, or even of Viennese pastry. They tell of crude and continual disturbance from their macabre, almost bitter scherzos to their frenzied, discordant agitations.

Some of the youngest, mere boys of twenty-three, have not yet left the harmonies of their fathers, but they also turn the terms aslant to sing their wan complaints. The older

men tend to revel in finely spun moods. Few have stripped off their diatonic harmonies to the point of nakedness. They rush from the tonic and dominant like a boy on adventure bent. The excitement of the adventure is but enhanced by remembering the deserted home. They are schooled in revolt, they know from what they are revolting, but the end in view is by no means certain, even to themselves.

A certain pathos attaches to their naive revolution. Who can sound Haba's quarter tones but a few patient string men or a brave singer? He has not yet his quarter tone piano, and a dozen orchestral instruments are beyond his reach. He gives a man's working hours, and must look only to the generosity of Princes for support. And yet he develops his specialty from the experimental stage of his first quartet to the conviction of his second. He must write in quarter tones. Unlike all audiences and most musicians, he hears no others in his horizontal quest through music.

THE HORIZONTAL QUEST.

This horizontal direction is another characteristic of young Germany as heard at Donaueschingen. It would naturally be true of all four part string writing to a certain extent, but the four horizontals of yester-year could be cross sectioned anywhere into one authentic vertical harmony. Today the analyst would have a difficult time of it. The only possible justification he would find in the direction of the voices. Each line is proceeding in a valid course, and if,

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in gauging its own gait, it tread on a neighbor's toes, there is only the uneducated ear to suffer. One can hear infinite protest from the conservatives that their ears are not uneducated, that they only cry for beauty and yearn for a minute's peace, etc. . . . But one must answer, as these young men would answer if they stopped or stooped to do so: "There was once a time, long ago, in the key of C when the only excuse for the F in the dominant seventh chord was its hurried race from G to E."

Rhythmically young Germany confesses a weakness compared to young Russia. "We lack the pungent rhythmical temperament of a Stravinsky," admitted one of the most successful of the younger men. And in fact there was little surge and sweep of movement in all the bits of biting syncopation and piquant pizzicato.

But in the face of the present: the wild financial freaks, the endless mental struggle between an impossible if paternal monarchy and the existent incredible republic, this music holds up an inevitable mirror. These youths cannot flee their age. They cannot prance in cosmic dances, nor weave Mozartian arabesques.

To prove it one has but to summon up the memory of the first Sunday morning of the festival. In the gorgeous little church High Mass was held with Mozart's Coronation music. The gilded priests waved their hands about the mysteries of the altar. A hundred Sabbath-faced children knitted little unmeaning hands. The vast florid decorations deepened their grotesque shadows under a hundred lamps. The immaculate Prince knelt in his box, velvet-hung. By the music the closely packed worshippers waived their way

to the celestial harmonies of another age. A soprano sounded her crystalline flourishes. The tenor joined in as from another cloud. The isolated setting of Fürstenberg had found its appropriate music.

But the setting is as isolated as the music is antique. Both are matchless in beauty, but neither belongs to the here and now. Donaueschingen may appear on the surface as a paragraph from an ancient romance, but the 20th century currents run deeper. Treacherous they may be, continuously disturbing, leading to parts unknown. However disturbing, however equivocal, they have borne the music-makers of today with them, and it is in these currents that we must find the trend of young German music.

FOREIGN NEWS IN BRIEF

NEW CITY ORGAN FOR DUNDEE.

Dundee, July 17.—For the first time in its history, the city of Dundee has acquired a municipal organ. It has just been installed in the recently erected new City Hall, and was built from the specifications of Dr. Alfred Hollins, of United Free St. George's Church, Edinburgh, by Messrs. Harrison & Harrison, Durham. At the installation ceremony which took the form of a recital by Dr. Hollins himself, there was an audience of over 3,000 people, and the new hall was filled to its utmost capacity on the occasion. The program was a popular one, and the opinion of experts that the organ is one of the finest in the country was generally homologated. W. S.

FURTWÄNGLER INVITED BY BRITISH ORCHESTRAS.

London, August 2.—Wilhelm Furtwängler, conductor of the Leipzig Gewandhaus and Berlin Philharmonic concerts, will make his first visit to England during the coming season. Arrangements have just been concluded by the E. L. Robinson Concert Direction, whereby he will conduct one concert each of the Royal Philharmonic Society, the Liverpool Philharmonic and the London Symphony, on January 24 and 26 and February 4, 1924. With these engagements Furtwängler becomes the first German conductor to conduct an English orchestra by invitation since the war. C. S.

GOOSSENS TO CONDUCT NEW LONDON SERIES.

London, August 1.—It has become known that the famous Queen's Hall concerts are to be extended. A few series has been added to the one conducted by Sir Henry Wood, and the conductor chosen for this series is Eugene Goossens, the young British conductor, who is to make his first bow to an American audience this autumn. The new series, controlled as the old one by the house of Chappell, is to take the place of the ballad concerts which have played so prominent a part in London's concert life in past years. C. S.

FREDERICK AUSTIN WINS POLLY CASE.

London, July 31.—The case of Frederick Austin against the Columbia Gramophone Company, brought for infringement of copyright in connection with the former's arrangement of the opera Polly (sequel to the Beggar's Opera), has been decided in the composer's favor, and a commission has been ordered to assess the damages to be paid by the Gramophone Company. It was held to be proved that the company's records of selections from Gay's Polly, arranged by a Mr. Katelby, were in art plagiarisms of Austin's arrangements, important changes from the original tunes having been adopted by Katelby obviously in imitation of Austin. A whole galaxy of distinguished musicians figured as experts on both sides. C. S.

GERMAN OPERA MANAGERS PLAN "TRUST."

Munich, August 2.—The directors of the principal German opera houses plan to form a syndicate for the prevention of the annual foreign guest-tours of the leading German opera singers, who are hardly available for more than a scanty part of the year. The plan tends towards the engagement of all "Star" singers by the combined houses at salaries which one opera alone could not afford. As a compensation the members of the proposed opera syndicate are to be entitled to the services of the artists under this "trust" management for a certain period of the season. What the artists will have to say to this ingenuous plan is not yet known. A. N.

MUNICH FESTIVAL SEASON OPENS AUSPICIOUSLY.

Munich, August 2.—The Munich Opera Festival began yesterday at the Prinzregien theater with a splendid performance of the Meistersinger with Brodersen (Sachs), Wolf (Stolz), Geis (Beckmesser), Seydel (David), and Nelly Merz (Eva) in the principal roles. Knappertsbusch conducted with consummate skill, the orchestra played so beautifully, that minor flaws on the stage passed almost without notice. The beginning of each act is this year

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(according to Wagner's intention and pre-war custom) again announced by a flourish of brass instruments, sounding a principal motif of the work. The house was completely sold out, many foreigners, foremost Americans (but not anywhere near so many as last year), were to be seen. Conspicuous among the audience were two Indian princesses in their beautiful national garb. A. N.

STRAUSS' SON TO MARRY BANKER'S DAUGHTER.

Vienna, July 28.—The engagement is announced of Dr. Franz Strauss, son of Richard Strauss, to a prominent Vienna society girl. Young Strauss, who is at present with a local banking house owned by the husband of a Staatsoper singer, will enter the firm of his prospective father-in-law, who is one of Austria's most important business men. Father Strauss has cabled his blessings from South America, and the official celebration of the event will take place in September, following his return. P. B.

A MONUMENT IN MEMORY OF KOSCHAT.

Pörtlach (Austria), July 26.—A monument was solemnly unveiled here in memory of the late Thomas Koschat, most beloved among composers of Austrian folk-songs. His song, Verlassen, is probably the most popular and widely sung of all Austrian national songs. P. B.

MUSIC TO FIGURE IN GLOUCESTER TERCENTENARY CELEBRATION

Carillon Contests to Vie with Balmy Reminders from the Fish Flakes

Boston, August 19.—Music will play a prominent part in the coming celebration of Gloucester's tercentenary as a settlement and fiftieth anniversary as a city. For almost a week, beginning on the 25th of the present month, a goodly part of the population of Cape Ann, including townspeople, summer visitors, former residents and members of the artist colonies along that part of the Massachusetts shore, will meet in this quaint old city for its double celebration.

A well-varied program has been arranged by the committee in charge, comprising concerts, athletic events, memorial services, luncheons, illuminations and reunions. Beginning informally on Saturday afternoon, August 25, with an athletic meet, the celebration will be opened officially on Sunday morning, when special religious services will be held in all the churches. In the afternoon there will be an impressive Fisherman's Memorial at the Blynman Bridge, followed by a concert and community singing in the park. Another concert, this time on the famous carillon, presented to the city last summer, and the reunion of visiting sons and daughters will complete the first day's program.

Events crowd one another thick and fast for the balance of the week. Monday will see a bonfire, fisherman's race, literary exercises, another carillon concert, and a concert featuring community and solo singing and bands. Tuesday's chief events are the yacht race; mayor's luncheon, to be attended by Governor Cox, all members of the Legislature and the mayors of all Massachusetts cities; civic, military, float and trade parade, closing with the historical pageant at 8 p. m. Wednesday's attractions include baseball, a special program for children, a decorated automobile and firemen's parade, more concerts, a harbor illumination and display of searchlights on the warships and fireworks in the park. Thursday, the final day of the celebration, will bring more concerts and, quite appropriately, a fishing exhibition as its closing feature. This last will serve to convince those who have never inhaled Gloucester air when the wind was blowing from the East that fishing is still the city's leading industry. J. C.

Mrs. E. B. McConnell in New York

Mrs. E. B. McConnell, mother and teacher of Harriet and Marie McConnell, has returned from Europe and is now in New York. She will remain in the metropolis until the end of October, when she will return to Paris to be with Harriet, who is appearing in opera there. Marie McConnell will remain in New York and appear in a new musical production.

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GOLDMAN BAND CONCERTS

The Goldman Band concerts given on the Mall in Central Park, New York, are rapidly drawing to a close. For the last two weeks (the season ends August 26), Mr. Goldman has arranged special programs largely of "request" numbers.

On August 12, there was a miscellaneous program, with Dicie Howell, soprano, and Leo A. Zimmerman, trombone, as soloists; on August 13 a "request" program with Vincent Buono, cornet soloist.

At the special Goldman concert on August 15, the soloists were Lotta Madden, soprano, and Salvatore Cucchiara, euphonium. August 17 brought a popular music program with Vincent Buono, cornet soloist, and an Irish program on August 18 closed the week's concerts.

The Goldman program on Wednesday evening, August 15, attracted a record-breaking audience. The first part of the program contained Schubert's Marche Militaire; overture Rienzi, Wagner; The Palms, Fauré, and Sibelius' Finlandia; while the second part was devoted to Edwin Franko Goldman's exceedingly popular compositions, Sagamore March, A Bit of Syncopation, Sunapee March, In the Springtime, The Emblem of Freedom March, Star of the Evening Waltz, and The Pioneer March, all played by special request.

The large audience bestowed sincere applause upon the composer-conductor and insisted upon hearing several more of his compositions. Lotta Madden sang In the Springtime with a charm all her own. She was obliged to repeat this fascinating number and also gave an additional number. The other soloist at this concert, Salvatore Cucchiara, played Fauré's, The Palms, and Annie Laurie.

Alexander Lambert Home from Europe

Among those returning from Europe on the last trip of the Leviathan was Alexander Lambert, the well known piano teacher, who has spent several months in Germany and France and said he was glad to be back in America. After two weeks' rest to recover from his vacation, Mr. Lambert will reopen his studio in 91st Street on September 5.

Saminsky Marries and Returns

Lazare Saminsky, the Russian-American composer, returned from his summer trip to Europe last week and calmly announced to a listening world that, before he left, he had been quietly married to a young American writer of poetry, by name Lillian Morgan. While abroad Mr. Saminsky gave two orchestral concerts in Paris, performing many American

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works new to France, and also held a concert-conference at the Ecole Normale, in which Helen Teschner-Tas, violinist, Mme. Raymonde Delaunoy of the Metropolitan Opera, and Dai Buell, pianist, assisted him in the presentation of an entire program of American works in the smaller forms. In London he presented a program of his own works for the Music Group, assisted by Mme. Aksarova and Mlle. Olga Carmine. Mr. Saminsky is already busy at his New York studio with composition and teaching.

Ganz, Conductor of High Standing

Rudolph Ganz sends greetings to the MUSICAL COURIER on a card from Chamounix, which shows the picture of the Matterhorn, a trifling mountain only 14,600 feet high. Mr. Ganz has been spending a week or two on the ice and rocks of the Chamounix Alps, topping it off with a climb of the Matterhorn. Without doubt he is the first orchestra conductor who ever accomplished the feat.

Francisci Makes Bronze Relief of Cafarelli

Carmela Cafarelli, coloratura soprano, scored a success recently when she appeared in concert in Chicago. Anthony de Francisci, the sculptor who had his design for the Peace Dollar accepted by the authorities in Washington, has made a bronze relief of Miss Cafarelli.

Mana-Zucca Goes Abroad

Mana-Zucca and her husband, Irwin Cassel, sailed for Europe August 18 on the S. S. Leviathan. They will stay for a while in Paris, go later to London, and then proceed to Hythe in Kent, where they will visit friends.

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REVIEWS AND NEW MUSIC

Books

(G. Schirmer, Inc., New York)

The Musical Quarterly, July 1923

This issue of the Quarterly is rather more interesting than the general run of Quarterlies, which is saying much, for this excellent magazine is conducted in an erudite manner and never fails to offer a goodly list of worth-while matter for the musical reader who wishes to be entertained as well as instructed. John Tasker Howard presents some original ideas on inevitability in art and seems to prove his point; the songs of Griffes are treated by William Treat Upton in an excellent article, illustrated by a portrait of our regretted American, and a number of music examples, which, it is hoped, will attract singers, who might use these songs a great deal oftener than they do; Charles van den Borren likes Belgian better than he does French music and does not forget that Franck was Belgian; Constantin von Sternberg holds a low opinion of audiences—he is not to be blamed; Georges de St. Foix contributes a long and learned article on the author of the Gradus; Eric Blom compares constructive and destructive influences in music (not "of" music); Frederic B. Stiven thinks we ought to have State University music schools—we agree with him; a most entertaining account of Rossini is presented by Edgar Istel; Charles Louis Seeger discourses learnedly on Style and Manner in Modern Composition, and has some apt things to say about "diffuse," which most of the moderns are; and finally the erudite Calvocoressi writes of Moussorgsky's letters to his friends, and quotes at length from the letters, which are full of interest.

Music

(Boie & Bach, Berlin)

Four Tone Poems After Arnold Boecklin, op. 128, Piano Arrangement

By Max Reger

The titles of these tone-poems, illustrating the pictures of Boecklin, are as follows: Der geigende Eremit, Im Spiel der Wellen, Die Toteninsel, Bacchanal. One does not, of course, propose to write a review of these orchestra pieces from the piano score. All that can be done is to commend very highly the piano arrangement, which is clear, not excessively difficult, well printed and edited, with illuminating introductory remarks and careful indication of the instrumentation. If these works are ever played, the piano arrangements will be welcome by students and orchestra patrons.

(Pizzi & Co., Bologna)

Il Cantico dei Cantici

Three Songs on Biblical Texts

By Antonio Veretti

Antonio Veretti will be remembered as the composer of the beautiful and inspired sonata for violoncello and piano which was played last winter at Aeolian Hall at the joint recital of Arturo Bonucci and Frank Bibb. The sonata seems to have created as deep an impression as such things usually do upon the minds of the New York critics—some of whom were present. It being by an unknown man, not much attention was paid to it. It is surprising how little interest musical writers appear to take in the unknown.

However, that is neither here nor there. Veretti is a very young man, and, judging by that one sonata, and these songs, one may confidently predict that the day will come when those same critics will wonder if they were asleep at the switch on the occasion of the passage of the first of this composer's works through New York. The sonata, in the opinion of this writer, who had the pleasure of hearing it, is lovely, well constructed, forceful, full of real ideas, original and individual, penetrating and appealing. These songs are no less so.

The young Italian school is doing great things, and is destined to do still greater things. It is escaping from the old school of Italianism which we only know through Italian opera, and is developing, or expressing, a feeling for

the more noble and more worthy symphonic style, without losing that great melodic vein that has won their fame. Veretti is doing this in a most curious way. He employs a great wealth of harmony of a rather abstruse kind, and he uses, as do most modern Italians, a good deal of what one must call recitative for want of a better word, though this recitative is rhythmical, so that the term fails properly to describe it. He escapes entirely that fragmentary feeling that so tends to spoil much of the modernism to which we have become accustomed. He develops each idea at length, holding to the thought-germ, and weaving about it harmonies and counterpoints that add to its beauty and offer a cumulative emotional effect most attractive. The songs are provided with Italian and French words and are written for high voice of moderate range.

F. P.

(Carl Fischer, New York)

Rounded Up in Glory

A Cowboy Spiritual, by Oscar J. Fox

A setting of a poem from Cowboy Songs and Other Frontier Ballads collected by John A. Lomax, this will surely find its way quickly to recital programs, where it will be equally enjoyed by the singer and his audience. Whether or not Mr. Fox got the tune somewhere from a frontier source we do not know, but at all events it is that kind of a tune—a real folk song. It is a perfect imitation of old



"She established, by the range of songs that she delivered, her capability as an artist."

The Watsonville (Cal.) Evening Pajaronian said the above about May Peterson, soprano formerly Opera Comique, and Metropolitan Opera Company.

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American hymn style, with the inevitable "quick-step" chorus, that may, even today, be heard at camp meetings and in certain rural churches. The arrangement is simple, direct, unaffected. The composer has not (as so many moderns have) spoiled his tune with erudite harmonies. It is just a good, straight American song—and we are proud of it.

Enchantment, Pastoral Poem, The Arabian Horseman

Compositions for the Piano, by Ernest T. Dudos

Three pieces of moderate difficulty, full of charm, grace and descriptive character, based on easy, catchy melodies, yet not trite or commonplace. They will be found a real addition to the literature of the studio, and are confidently recommended.

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much rehearsal; consequently, the teacher cannot begin too far ahead to make his or her selections.

This volume at hand belongs to the Willis Graded School Orchestra and Band Series. There are sixteen well known compositions carefully fingered and bowed by two musicians fully qualified for the task. The arrangements are simple, yet effective, and so designed for the very first lesson in ensemble work. Then gradually they develop as the ability of the students increases. The instrumentation is for complete orchestra, each part is published separately, also a piano score for the conductor. The various instruments are so arranged that they are independent of the piano; also good harmony for large or small number of players. The parts can be either solo or accompanying, and each instrument is of equal importance. This collection can be used to advantage in all schools.

(Clayton F. Summy Co., Chicago)

ORGAN AND STRINGS

Christmas Chimes

By Philo Adams Otis

Another number for school use. Written for violin, cello, harp, and the organ. In case the harp is missing the selection is just as effective by adding more strings. Of medium difficulty, and well suited for school exercises during the holidays or Sunday school, and equally good for the church services where a miscellaneous program is offered during Christmas week.

OPERETTAS

(Oliver Ditson Co., Boston)

Pepita (A Mexican Operetta)

By Augustus C. Knight

This is a very interesting operetta of two acts, with libretto by Philip A. Hutchins. The score calls for two sopranos, alto, tenor, baritone and bass. With large chorus of mixed voices. There are many opportunities for fine effects in scenery, costuming and, certainly, with the music. Any large school could have many enjoyable weeks in working up a good performance. Best suited for high school. The orchestral score is not so difficult but that a well trained one could play it. If the older students are not quite ready for such a long score, the principal parts could be taken by the teachers. Costumes can be made at home with little trouble. Oftentimes an operetta, which is almost too difficult for the older students, is far more enjoyable to the audience than a simple foolish one which does not call forth an effort. Young people generally "get away with murder" in their home town and look at the fun of working it up. The score is colorful and exceedingly tuneful, with lots of chances for home talent to "show off." For a full evening's entertainment—large stage, lighting effects, and change of scenery.

(Clayton F. Summy Co., Chicago)

In Grandmother's Garden

By Joseph W. Clokey

While the operetta above is on the musical comedy type, this one is a fairy story of spring, winter and animals. Both score and libretto are so arranged that they are either for all treble voices or mixed voices. The score calls for six leading parts with large chorus, ballet and a solo dancer. The scenery is simple and the usual costumes for fairies, flower children, and the animals can easily be arranged at a small cost. It is Mr. Clokey's music which is of special interest to us. This score abounds with the same melodious phrasing which marks the composer's songs. Every page has harmony, and good harmony at that. Good material to work with. The libretto is by Alfred H. Upham.

(Oliver Ditson Co., Boston)

Storyland

By Harvey B. Gaul

The text to this children's operetta is by Elizabeth Hays Wilkinson. It must be admitted that she has created a delightful story. The whole idea is original and given the proper presentation will be charming. The music, by Harvey B. Gaul, a well known musician, is a fit companion to the appealing idea. To be played by small children. It is a plea to parents to tell the kiddies fairy stories and lots

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of them, especially at the twilight hour and bedtime. There are two groups—The Story Children, such as Little Bo-Peep, Little Boy Blue, and others; the second group called Earth Children. These tots are all ready for bed. The two groups play, sing and dance together and have a wonderful time. A stranger child wanders in who does not know The Story Children. They introduce each other and make her join them in their play. Finally the Sandman comes, and the Earth Children bid their playmates good-night and go off to bed. There are splendid opportunities in this play or pageant for fine results from teacher and children alike.

(G. Schirmer, Inc., New York)

Songs From the High Hills

By Lily Strickland

There are four of these Songs from the High Hills, both words and music by Lily Strickland. The names of the four songs are: Mir Jahan, O Little Drum, By Jhelem's Stream, and Here in the High Hills, and they are all for medium voice. The best of them is Mir Jahan; it is in fact one of the best American songs this reviewer has seen in some time. The first part, with its monotonous vocal line relieved by clever harmonic coloring, is effective in contrast to the second section, which works up to a strong climax and is followed by a quiet closing passage in which rich, exotic harmonies again support a thoroughly singable voice part. O Little Drum, with its insistent rhythm and its queer Eastern figuration in the voice part, is another effective number, and the same can be said of By Jhelem's Stream and of Here in the High Hills. In all of them the composer has made skillful use of augmented intervals in the vocal part, supplementing the characteristic Eastern color of the accompaniments.

These four songs are evidently the result of Miss Strickland's life in India during the last three or four years. She has taken bits of what she has heard and translated them in an artistic manner into our own idiom, adding a great deal of her own—which is the way any foreign art must be transcribed for our consumption. There are frequent little turns which recall things of which Rimsky-Korsakoff has made use of in his orchestral music of the Orient. Evidently the sources are the same.

(Oliver Ditson Co., Boston, Mass.)

My Lover Is a Fisherman

By Lily Strickland

My Lover Is a Fisherman is a dainty little number, both words and music by Lily Strickland. It is one of two Songs from India. The harmonic coloring is perhaps not specifically Eastern, but it is a catchy little song, especially good for an encore.

(Century Music Publishing Co., New York. Certified Edition)

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The following are by G. Martin:

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GLEAMING STARS.
CUCKOO SONG.

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LULLABY.
HAPPY CHILDHOOD.
MARCH OF THE BOY SCOUTS.

M. J.

FROM THE PUBLISHERS

J. Fischer & Brother, New York

Peter Dawson, baritone, has included several American songs on his programs. As Mr. Dawson is one of England's popular singers it is interesting to note his selections. On June 17, at Villa Marina (Royal Hall), he sang Cecil Forsyth's A Masque and James Dunn's exquisite song, The Bitterness of Love. He has also made a record of Pietro Yon's Gesu Bambino.

These publishers have received so many inquiries regarding Michael De Longpre, the poet, that something concerning the matter must be revealed. Michael De Longpre is the pen name of Lily Strickland, the composer, who wrote her own lyrics and used this nom de plume. There is another correction which the publishers would like to make. Miss

Strickland's Bayou songs are not arrangements of old melodies, but original compositions with original texts.

Harms, Inc., New York

Additional praise from New York teachers regarding Love Sends a Little Gift of Roses is constantly being heard, which fact seems proof in itself that this ballad success should occupy so high a place as a pupil's recital selection. One of the latest of these letters follows:

I am enclosing program in which you will find that Love Sends a Little Gift of Roses has been used by my pupils. I find the song quite suitable to any voice and it gives delight both to the singers and the audience when sung.

As to my activities—regular recitals among my two classes in New York and Bridgeport; and numerous engagements for my star pupils. Sincerely yours (signed), G. H. Caselotti.

M. J.

Artist from Sapio Studios Wins Praise

Louise Stallings, who has been under the vocal guidance of Mme. De Vere-Sapio during the last three years, has met with remarkable success in her song recitals, and recently with the Indianapolis Männerchor. The following press quotations are only brief excerpts from the long articles which sing her praises:

Her voice has a lovely, rich, warm quality in its middle register, an almost caressing tenderness during pianissimo passages. The singer has a fine interpretative sense. Of the German song Strauss'



LOUISE STALLINGS

Traum durch die Dämmerung stood out most clearly. The modern group included Dutch Serenade by de Lange, a composition of extremely long phrases flawlessly sung by Miss Stallings.—Indianapolis News, May 8.

Miss Stallings is a brilliant singer, well schooled and of dramatic personality that projects her songs in a way that arouses and holds her audience.—Indianapolis Star, May 8.

Miss Stallings proved herself an excellent linguist and a singer of understanding and interpretative powers. . . . She is a striking look-

ing young woman, and explained the meaning of her songs, before singing them, very poetically.—Milwaukee Sentinel, November 7.

Miss Stallings proved herself a singer with imagination and intelligence. The young woman has also personality.—Milwaukee Journal, November 7.

Miss Stallings' voice is a dramatic soprano, well placed and possessing a well rounded smoothness which is delightful to hear.—Hartford Daily Times, January 31.

Miss Stallings possesses a sweet toned and unusually flexible voice held under almost perfect control, so well placed and with an intonation that leaves nothing to be desired.—She is a most satisfying artist and should go very far.—Nashua Telegraph, May 1.

Miss Stallings, tall, slender, dark and strikingly charming, won her audience from the start. She possesses a beautiful voice, rich in quality, clear in tone and naturally sweet. Her diction is clear and she sang with good taste and a nice sense of interpretative values.—St. Joseph, Mo., Gazette, February 2.

The song recital which closed the Fortnightly Club's season was a thing of pure delight from start to finish. Miss Stallings is a marvel of dramatic musical interpretation. She uses her rich flexible voice with the skill born of careful training.—Summit Herald, May 10.

Miss Stallings sang with clarity of tone and purity of enunciation. She is a colorful singer, for warmth of feeling and fine interpretation enter into her performance.—Springfield, Mass., Daily Republican, November 4.

Pauline WATSON

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IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. F. O. GLOVER, 1825 Gorman Ave., Waco, Texas, September.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CARRIE MUNGER LONG, 908 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes, July and August.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, Sept. 12.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas; Fall class starting Sept. 3rd.

LAURA JONES RAWLINSON, 61 North 16th St., Portland, Ore.

VIRGINIA RYAN, 311 W. 95th St., New York City.

ISABEL M. JONE, 469 Grand View Street, Los Angeles, Cal.

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CHICAGO BUSH CONSERVATORY MASTER SCHOOL TO HOLD EXAMINATIONS ON SEPTEMBER 24

Winners Entitled to Free Tuition Under Prominent Teachers—Margery Maxwell to Sing at Movies—William Wylie, Jr., Business Manager of the Cleveland Opera—Other Items of Interest

Chicago, August 18.—An announcement has come to this office that Margery Maxwell, well known soprano of the Chicago and Ravinia Opera companies, has been secured by Balaban & Katz to sing at three of their big Chicago theaters. From September 17 to October 8 she will appear at the Chicago theaters, Tivoli and the Riviera. Miss Maxwell is at the present time singing with the Ravinia Company, where she is winning her usual big successes. As already announced, she is re-engaged by the Chicago Civic Opera Company for this coming season. Balaban & Katz, desirous of securing the best talent available for the opening of their fall season, selected Miss Maxwell, to whom it is said they are paying an unusually large fee.

ESTHER LASH IN OHIO.

Esther Lash, soprano, sang a group of songs for the Rotary Club at Fostoria, Ohio, recently, where she was enthusiastically received, as was also the new Ohio song Mr. Lash recently published. This song, with band accompaniment, made a lovely song-hit with which to conclude the luncheon hour. The leader of the band impulsively remarked to the singer: "That last tone in the lullaby you sang was the most beautiful tone I ever heard." This made a palatable dessert for Mrs. Lash's otherwise almost untasted meal.

CZERWONKY IN BOSTON.

Richard Czerwonky, head of the violin department at the Bush Conservatory, where he also has charge of the orchestral class, is having a little vacation in Massachusetts. When last heard from, he was at Brookline, renewing many acquaintances and making new ones. Before coming back to Chicago the middle of September, Mr. Czerwonky will go to New York for a few days to make some new records.

IT PAYS TO ADVERTISE.

The following is an excerpt from a letter received recently at this office from Ernest Toy, the well known violinist, who wrote it while in Troy, Pa.:

"It has been a matter of conjecture with me as to whether or not this paragraph is read by any excepting the musical public, and my question was answered last night when we were accosted on the steps of our hotel by a traveling man who held a copy of the Musical Courier in his hand and said 'I believe this is Mr. and Mrs. Toy, is it not? I heard you play last night and thought you might like to see this issue of the MUSICAL COURIER with some splendid notices and a fine picture of yourself.' That came directly

to us that it pays to advertise and we feel very grateful and know you will be, that your paper has such a wide circulation."

Not being a modest violet, this reporter will answer Mr. Toy with the old saying, "We told you so."

HAYDN OWENS IN PARIS.

Haydn Owens, pianist, accompanist, coach and conductor of the Haydn Choral Society of Chicago, who has been spending a few months abroad, mailed us a post-card from St. Germain, near Paris, France, on which he wrote: "Have been here about three weeks. Stopped in London on my way over. Expect to go to one of the seaside places for a short time and back to England and Wales, then home about September 12. Everything going fine."

CHARLES DALMORES RE-OPENS HIS STUDIO.

Charles Dalmore, who for the first time spent the summer in America, will re-open his vocal studio in Kimball building the first of September. Mr. Dalmore has met with considerable success since opening his studio in Chicago and his vogue and popularity are increasing rapidly among music lovers and followers of the art of beautiful singing. Mr. Dalmore is well remembered by Chicagoans as the leading tenor of the Chicago Grand Opera Company, where he created many operas in the French and Italian repertory.

BUSH MASTER SCHOOL EXAMINATIONS, SEPTEMBER 24.

Free tuition under master teachers of world-renown for a period of two years is the fortune of students who win an appointment to the Bush Conservatory Master School on September 24.

The generosity of Charles S. Peterson, noted patron of music and art in Chicago, has made possible the Master School at Bush Conservatory, where, with the cooperation of President Kenneth M. Bradley, such splendid training for American artist students has been developed.

Students of talent and advancement of piano, voice, violin and composition are to be selected the week of September 24 to receive the appointments of the Master School. The examinations are in no sense a competition, but are for the purpose of revealing talent which shows promise of development to the high artistic plane of the performances of Master School students. There are sixty appointments in the Master School, of which a number will be open this season owing to the graduation of the class in June. There are many other features of interest at the Bush Conservatory this season. Beside the Master School, the institutions offer eighty free and partial scholarships for pupils of limited means but unusual talent who are not sufficiently advanced to enter the Master School.

The Bush Conservatory Symphony Orchestra is one of the finest of its kind in the United States. Critics claim that it is as good an organization as many of the regularly established symphonies of the country. This organization gives a series of public concerts in Orchestra Hall. At each concert, three soloists are selected from the Master School to appear with the orchestra. This unusual organization is conducted by Richard Czerwonky, well known throughout the country.

Among other incentives for talented pupils at Bush Conservatory are the valuable prizes offered by the leading representative music houses of Chicago.

A grand piano, valued at \$1,650, is offered to the piano students of the graduating class and Master School and a \$1,350 grand piano to the same students of the voice department. Both of these prizes are offered by the Moist Piano Company. Lyon & Healy give a prize of an old Italian violin and the Hornsteiner Violin Shop is giving a second prize of another old Italian violin.

Bush Conservatory has one of the largest enrollments in the country and the faculty is composed of nearly one hundred professors (ranking artist teachers) and instructors, numbering among them some of the world's most distinguished artists.

MARIE ZENDT RETURNS.

Marie Zendt, soprano, has just returned from a ten days' visit at the home of Mr. and Mrs. L. Bernard Kil-

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bourne, at Green Lake, Wis. While there, Mrs. Zendt gave a musicale at the home of Mrs. Charles Rollins, Jr. Last season, besides teaching and substituting on very short notice, Mrs. Zendt sang over fifty concerts. Two of her Victor records are now out. They are Swedish folk songs, in which the distinguished soprano excels. At the present time Mrs. Zendt is summering at her home in Wilmette, busy preparing for her fall engagements. Her New York recital will take place at Aeolian Hall on October 12. On September 20, she will be heard at the Congress Hotel, under the auspices of the International Lyceum and Chautauqua, which will hold their annual convention at that time. On October 29, she will sing for the Musicians' Club, and on November 11 will be soloist with the Minneapolis Orchestra. A coast tour is now being booked.

MACBURNIE STUDIOS' RECITAL.

Edward Poole Lay, baritone, accompanied by Anna Daze, furnished program thirteen of the fourteenth season of the MacBurnie Studios' recitals at Fine Arts Hall. Mr. Poole was greeted with warmth by a capacity audience which, after having listened to groups of compositions in German, French, Italian and English, was liberal in its applause.

His voice is of good calibre and sonority and he sings with ease and aplomb. The character of his numbers and their renditions bespeaks the approach to artistry which through his present tuition will develop further. His stage deportment, diction and poise are to be commended.

STURKOW-RYDER FOR MICHIGAN.

Mme. Sturkow-Ryder appeared in concert at Bay View Assembly, under the auspices of De Pauw University, Michigan, on August 16. Robert Ambrosius, cellist, was the assisting artist.

WYLIE BUSINESS MANAGER CLEVELAND OPERA.

Word has been received at this office that William H. Wylie, Jr., of Columbus, Ohio, and well known in Chicago, where he gave a song recital last year at the Illinois Theater, has just been appointed business manager of the Cleveland Opera Company. Among the attractions promised by the Cleveland Opera is the American premiere of *Alhala*, by Francesco de Leonie and Cecil Fanning, now being published by the Schirmer Company of New York. The season of opera in Cleveland will be divided as follows: October 5 to 28; February 14 to 17, and May 1 to 4. Popular prices will be asked of Cleveland opera-goers, Mr. Wylie informs us.

BEDUSCHI TAKES VACATION.

Signor Umberto Beduschi, the well known vocal teacher, has closed his office for a short vacation and will return to Chicago on September 9, when he will be ready for work. Inquiries during his absence should be addressed to 70 Auditorium Bldg.

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be taken seriously, when they inform the musical public that they are holding master classes.

FLORENCE TRUMBULL PLAYS FOR SKOKIE CLUB

Florence Trumbull, the pianist, played for the Skokie Country Club in the beautiful North Shore suburb on July 29, and elicited enthusiasm from a discriminating audience.

A letter from Grace Leach Orcutt (Mrs. D. C. Orcutt), herself a distinguished musician, and chairman of the program committee engaging Miss Trumbull, voices the general impression Miss Trumbull's brilliant performance made on her hearers. The letter, addressed to the Florence Trumbull Management, reads as follows:

I want to tell you how much everyone enjoyed Miss Trumbull's playing on July 29 at the Skokie. She is a most unusual artist, and I have heard nothing but the most enthusiastic reports. Many said it was the best we have ever had at Skokie.

I felt that Miss Trumbull also enjoyed it. In addition to her great skill she is a most delightful person to entertain and we enjoyed that part too. There is a strong possibility of several other clubs booking her for next winter, as the representatives who were there were greatly pleased.

Cordially,
(Signed) GRACE LEACH ORCUTT.
(Mrs. D. C. Orcutt)

MUSICIANS PLEASE NOTE

The Ford Automobile Company, which had not advertised anywhere for several years, has changed its policy and announces that seven million dollars has been turned over for advertising purposes for the coming year. If the Ford car, which is internationally known, needs further advertising, then what about you, Mr. Musician?

MUSICAL NEWS ITEMS.

Mr. and Mrs. Karl Buren Stein, of the Auditorium Conservatory, closed their studio on August 4, for a month's vacation in the woods of Northern Wisconsin. Their fall season begins in September and is already nearly booked. The year just ended was, according to their statement, the busiest yet experienced by them, and plans are being made for still greater growth next year. RENE DEVRIES.

Winners in Swift Competition

The third annual competition offered by Swift & Company Male Chorus closed with twenty-five entrants. The competition involved the writing of a setting for the poem, *The Sea*, by James McLeod. This poem was published in *The National Magazine* for June, 1922.

The judges rendered their decision as follows: Winner of the prize, Franz C. Bornschein, of Baltimore, Md. Hermann Spielter, of New York City, and Gustav Mehner, of Grove City, Pa., each received honorable mention. Mr. Bornschein, is a teacher of violin and composition and is a well known composer. He also won the first annual competition of the Swift Company in 1921, which involved the writing of a setting for the poem, *The Four Winds*, by Charles Luders.

Cecilia Guider to Sing in Toledo

Cecilia Guider will sing on Sunday, August 26, in Toledo, Ohio, at a benefit concert for the memorial fund of the American Legion of that city. The proceeds will be used to erect a monument in memory of the soldiers who made the supreme sacrifice. The concert is under the direction of the American Legion and the Silver Star Legion.

Claire Brookhurst Sings With Orchestra

Claire Brookhurst, young American contralto, has been singing with success at Chautauqua with the New York Symphony Orchestra. She will begin her 1923-24 season on September 24 with an engagement in the South.

OBITUARY

Dorothy Follis Kitchen

Dorothy Follis Kitchen, wife of Karl K. Kitchen of The World, died Wednesday morning, August 15, in St. Luke's Hospital, New York, after a few days' illness.

Mrs. Kitchen, at the time of her marriage a year and a half ago, had achieved a high reputation as a singer. She went from musical comedy roles into grand opera, singing for two seasons with the Chicago Opera Association. Her last public appearance was about a year ago, when she made a brief concert tour. Mr. and Mrs. Kitchen returned only four weeks ago from a European trip. Mrs. Kitchen was born in Newark, in 1892, daughter of Charles and Ruth Follis, long residents of that city. The body will be placed in a temporary vault in Evergreen Cemetery, Newark.

The funeral services, held at All Angels' Episcopal Church, on Friday last, were attended by a large company of friends and professional associates of the late singer and her husband and there were a great number of floral tributes. Anna Fitzu sang *Nearer, My God to Thee*.

Dr. Edward Eldee Austin

Dr. Edward Eldee Austin, prominent surgeon of Minneapolis, died on August 9. Dr. Austin was a graduate of the University of Michigan School of Medicine and was at one time instructor at the University of Minnesota Medical School. Surviving are his widow, Ella J. Austin, and two daughters, Florence Austin, violinist, and Marion Austin Dunn, organist and composer.

Sallustio Civali

Sallustio Civali, baritone of the Chicago Civic Opera Company, died suddenly in Staten Island on August 16. He was thirty-seven years old and unmarried. He was first engaged by the Chicago Opera in 1919, with which organization he has been connected ever since and was reengaged for next season.

Anna Krooss

Anna Krooss, mother of Beatrice Martin, the soprano, passed away at her home in Mount Vernon, N. Y., on August 13, after a serious illness of nearly three years.

I SEE THAT

From July 22 to August 4 the gross receipts of Sousa's Band were \$45,000.

Walter Scott has supplied funds to establish ten annual scholarships for Americans to study with Cortot.

Shura Cherkassky, piano prodigy, is dedicating his *Romance* to Mabel Garrison.

Abraham Sopkin is the name of another American violinist who will tour in concert next season.

Eugene Goossens will conduct a series of concerts in Queens Hall, London.

The Society of the Friends of Music will present Purcell's three-act opera, *Dido and Aeneas*, in concert form, on January 13.

Vladimir De Pachmann will sail for America the end of the month.

Oda Slobodskaja is en route from South America.

The State Symphony Orchestra will give its first concert at Carnegie Hall on October 10.

Sam Macmillen, manager of the St. Louis Orchestra, is making a short visit to New York.

Marie Gabrielle Leschetizky, widow of the famous master, has been called "a magician of the piano."

Mana-Zucca and her husband, Irwin M. Cassel, sailed on the *Leviathan* last Saturday.

A surprise party was given Selma Goldman, mother of Edwin Franko Goldman, on her seventieth birthday.

Lazar S. Samoiloff and his family are visiting Raissa and Rimini at their villa near Verona, Italy.

Dr. William C. Carl, now on a cruise of the Mediterranean, will return to New York the end of September.

Dusolina Giannini will appear with the New York Symphony in New York, Philadelphia, Washington and Baltimore.

Ruth St. Denis and Ted Shawn are preparing programs and rehearsing their company for the coming season.

Levitzi will be the pianist next season in the Montgomery Music Course in Montgomery.

Anthony de Francisci has made a bronze relief of Carmela Cafarelli, coloratura soprano.

Percy Grainger arrived from England last week and will be in America the entire coming season.

Reinald Werrenrath will have a new accompanist next season in the person of Herbert Carrick.

Merle Alcock will sing in opera in France this summer instead of in Germany as previously announced.

Mme. Charles Cahier will return from Europe sooner than she expected, owing to concert engagements here.

Music will play a prominent part in the celebration of Gloucester's tercentenary as a settlement and fiftieth anniversary as a city.

Don Lorenzo Perosi, composer of Catholic Church music, says he has been converted to Protestantism.

German opera managers plan to form a "trust."

Vienna now has an artists' club.

George Reimherr will give four Master-Song Recitals at the National Theater next season.

Victor Herbert has written many of our most beautiful songs, operettas and musical comedies.

A monument was unveiled in Pörschach, Austria, in memory of the late Thomas Koschat.

MARGULIES
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Marguerita Sylva is booked for some appearances at the Opera Comique, Paris, before returning to America. The New York Symphony will present a Beethoven cycle next season.

John McCormack is again singing to crowded houses in Ireland.

Dorothy Follis Kitchen, former Chicago Opera artist, died on August 15.

Alexander Lambert is back from Europe.

Lazare Saminsky was married recently to Lillian Morgan, an American writer of poetry.

The National Association of Organists will convene at Rochester, N. Y., beginning August 27.

Alice Garrigue Mott is spending the summer in the National Parks of the United States and Canada.

Bryan A. Hudson was married to Gladys Mae Brainerd on August 18.

Franz C. Bornschein won the prize in the Swift & Company Male Chorus competition.

Sallustio Civali, baritone of the Chicago Opera, died suddenly on August 16.

William H. Wylie, Jr., has been appointed business manager of the Cleveland Opera Company.

Charles Tamme believes that "trying to go back is as great a farce in singing method as in life." G. N.

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JEANNETTE DURNO

ACROSS THE COUNTRY

Birmingham, Ala., August 3.—May Shackleford, one of this city's leading sopranos, is enjoying a vacation in Virginia.

Edna Gockel Gussen, director of the Birmingham Conservatory of Music, is spending the month of August on the sea coast.

Fred L. Grambs, former organist of the First Christian Church, has resigned to accept the place as organist and choir director in the South Side Baptist Church.

The Birmingham Music Study Club has just completed arrangements for an attractive artist series, including the Duncan Dancers, Alberto Salvi, the St. Louis Symphony Orchestra, Morini, Sigrid Onegin, and Ignatz Friedman. The club has adopted the slogan "Double the Membership," and an intensive campaign for new members is now on.

A. G.

Boston, Mass.—(See letter on another page).

Burlington, Vt., August 9.—The fifth and final entertainment of the Music and Dramatic Club of the University of Vermont summer school was held August 6. The club gave a program the next evening for its members.

A pleasing informal program of music for the piano was given at the studio of Mrs. M. P. Burritt, August 7, by five of her pupils. All numbers were excellently played.

J. H. W.

Chapel Hill, N. C., August 8.—The first recital in the summer school course at the University of North Carolina was given by Ethelynde Smith, soprano, with Paul John Weaver as accompanist. Peter Dykema, of the University of Wisconsin, gave a series of interesting lectures before the student body and led a community sing in Memorial Hall. Hazel Gertrude Kinsella conducted a two weeks' course for teachers of piano, closing her work with a public demonstration by the practice pupils. Her work aroused great interest throughout the State in the Kinsella method of teaching piano in classes. The chorus of the summer school sang Sullivan's Golden Legend on July 18, under the baton of Paul J. Weaver, accompanied by the Winston-Salem Civic Orchestra. Solo parts were taken by Irene Williams, soprano; Winifred DeWitt, contralto; Judson House, tenor; William Breach, bass, and Thomas Hamilton, baritone.

Paul Althouse appeared in recital July 19, as the second number of the summer school festival, with Paul John Weaver at the piano.

On July 25, the usual student recital of the summer session was held. The program was given by advanced piano pupils of Louise Amis and voice pupils of Thomas Hamilton.

David Leslie Sheldon, who for the past year has taught violin and conducted the University orchestra and band, has accepted a position as director of community music and supervisor of public school music at Goldsboro, N. C. Mr. Sheldon is spending his vacation at his old home in Windsted, Conn.

Thomas Hoffman Hamilton has completed his third year as teacher of voice and director of the glee club at the University of North Carolina. He has moved to Cambridge, Mass., where he will study music during the coming year at the Harvard Graduate School. He is to be succeeded at the University of North Carolina by Theodore Fitch, a graduate of the University of Rochester. Mr. Fitch was glee club soloist at Rochester and has studied at the Eastman School of Music.

T. H. H.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio.—(See letter on another page).

Houston, Tex., August 7.—The Texas College of Music and Art will enter upon its second season September 3. Wilson Fraser, director, announces several changes in the faculty and ownership personnel, and a number of contemplated improvements in the management of the school. George Crampton, baritone, as head of the voice department takes the place of Jean Chateaufort. Mr. Crampton, a graduate of the Royal college of music, London, is not a

total stranger, having taught two summer classes here several years ago. For the accommodation of parents whose children are too young to make the trip from distant parts of the city to the college, Mr. Fraser announces that he will send teachers to the homes without additional charge. These teachers will be advanced students from Mr. Fraser's piano class. Student recitals are to be weekly affairs this year. A group of the college teachers will act as judges, choosing four pupils from each week's program whom they consider the most improved to appear again at the end of the month at a public recital. The students will again be furnished free concert tickets, Mr. Fraser states.

Virginia Mae Parks, president of the Girls' Musical Club, announces that this club will present Dupré (who will dedicate the organ in the St. Paul Methodist Church), and Maier and Pattison next season. McEly B. Scott, who is to be married to John Van De Mark and will make her home in Houston, will be senior counselor from the Girls' Musical Club to the Junior Girls' Musical Club. The program committee, of which Mrs. W. A. Stubblefield is chairman, announces that it has almost completed the yearbook. Mem-

Hirsh, one of her pupils who is engaged to teach in Houston, Tex., next year.

Henry Wehrmann, organist from New Orleans, dedicated the new Hillgreen-Lane organ at the Travis Park Methodist Church July 29. Assisting were Mrs. A. B. Hardin, soprano; Mildred Wiseman, violinist, and Edward McKenzie, baritone.

Oscar Nicastro, cellist, and Rita de Simone, dramatic soprano, appeared in concert at New Braunfels, Tex. Ethel Crider gave capable support at the piano.

Catherine C. Smith, reader; Eddie Levey, soprano, and Louis Saynisch, pianist, gave a program for the Citizens' Military Training Camp which is being held here.

Mrs. Roland Springall presented her pupil, Katherine Sewall Davis, pianist, in recital, August 7.

Newly elected officers of the San Antonio Liederkranz are William Dielmann, president; C. W. Meyer, vice-president; Gerard Theis, secretary; Joseph Dielmann, treasurer; O. W. Hilgers, director, and George Wietzel, assistant director. The librarian is F. Schwabe.

S. W.

First American Performance of Dido and Aeneas

Purcell's three-act opera, Dido and Aeneas, will positively be presented at the fifth concert of the Society of the Friends of Music at Town Hall on January 13, 1924. There was some doubt whether it could be given, but Arthur Bodanzky, director of the society, having completed the editing, including additional wind parts, everything is in order for its introduction to the music-lovers of New York. The opera is unique in many ways. In 1675, when its composer was seventeen, he received an order from a theatrical dancing master to write an opera on Nahym Tate's Dido and Aeneas, to be given at his boarding school for young women. Its success was such as to induce orders for overtures, songs and incidental music to plays by Dryden, Shadwell and others.

The score was published by the Musical Antiquarian Society in 1840. It is the oldest work on the subject in English and the most ancient of all save two—one by Cavalli (1641) and one by Mattioli (1656). Later it was popular with many composers and librettists. Sarri composed a three-act opera, Didone Abbandonata, produced in Naples (1724) to the tragedy of Metastasio, which closely follows the narrative of Virgil in the Aeneid and excited universal enthusiasm, holding the Italian stage for a century. It was set to music also by Scarlatti, Rossini, Haydn, Mercadante, Reissiger and thirty-six others. The subject was also treated by three French, three German, and three English composers.

Agnes Brennan Broadcasts Program

Agnes Brennan, the busy pianist, teacher and coach, gave a radio recital on July 31, her program being broadcasted from station WJZ at Aeolian Hall, the studios of the Radio Corporation of America. Her numbers included From an Indian Lodge and To a Wild Rose, MacDowell; The Girl With the Flaxen Hair and the Golliwogg's Cakewalk, Debussy; Polichinelle, Rachmaninoff; Cracovienne Fantastique, Paderewski; prelude (op. 28, No. 20 and 7), scherzo (op. 31) and polonaise (op. 40, No. 1) by Chopin.

Miss Brennan received many words of praise from "listeners-in" and requests to play again.

Edwin Hughes Pupil Gives Recital

Jennie Siedman Rabinowitz, an artist pupil of Edwin Hughes, was presented in recital on July 26 at Mary Wood College in Scranton, Pa. This young artist offered an interesting program and displayed considerable music endowment, with good style, fine technique and withal producing a beautiful tone quality. Her playing was enthusiastically received.

Claire Gillespie at Ocean Grove

Claire Gillespie, coloratura soprano, has sung on many occasions at the Ocean Grove Auditorium, and has been re-engaged for several concerts during the present season. She has become quite a favorite with these audiences.



bers of this committee are Louis Daniel, Louise Brasher, and Mrs. Robert Huse Brown.

D. H. R.

Ithaca, N. Y.—(See letter on another page).

Los Angeles, Cal.—(See Music on the Pacific Slope).

San Antonio, Tex., August 8.—The junior music students at Bonn-Avon School were presented in recital on July 16. Lily Goeth, a promising piano student, appeared several evenings later.

Mrs. Robert Thomson, organist, and L. D. Daggett, voice teacher, were surprised with a reception on July 19, their mutual birthday. The program consisted of duets and solos by the honor guests and ensemble numbers by former members of St. Mark's choir, which Mrs. Thomson trained until recently.

Lena Heye, Meta Hertwig, Olga Seiser, Minnie Hirsh, and James Connor, pupils in the Clara Duggan Madison School of Piano, were presented in recital, July 21. Mr. Madison presented these participants with certificates awarded by the Cincinnati Conservatory of Music, issued through Mrs. Madison, who is affiliated with that school.

Mr. and Mrs. F. E. Tucker entertained in honor of Roy Wall, baritone, and his wife. During the evening Mr. Wall sang several groups accompanied by Mrs. Nat Goldsmith. Mrs. Fred Jones, soprano, sang a duet with him, which had to be repeated.

Clara Duggan Madison entertained in honor of Minnie

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MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**
Director of Music in the Public Schools of New York City

THE BAND AS A SCHOOL AND COMMUNITY ASSET

An Account of the Possibilities of the School Band as an Adjunct to School and Community Spirit

[The school band has developed greatly within the past few years. Many musicians quietly frowned on this particular form of school music because it never appealed to them beyond the stage of "noise-making." Prof. Edgar B. Gordon, one of the school music specialists in the music department of the University of Wisconsin, has cleverly analyzed the present status of the school band, and proves to the interested reader the importance of this particular form of music in relation to the character building of students.—The Editor].

Because of the rapid growth of instrumental instruction, particularly in the fields of band and orchestra work, it is desirable that an examination be made of the values of such instruction. The large amount of time and the great expenditure of funds indicate a widespread interest in this form of musical work. The high school band is no longer an incidental school enterprise promoted largely by the volunteer services of a high school teacher who happens to have had some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with credit allowed for satisfactory work done.

The probabilities are that in a great many instances the school band still is conceived to be merely a "pep-creating" device which is useful primarily in connection with athletic contests. To be sure the school band does contribute, as does no other organization, enthusiasm and a stimulation of spirit but if that were all, it is seriously to be doubted whether there would be a justification for the expenditure of so much time and money.

As a matter of fact the educational and social values which may be attributed to the school band may also be accredited to the school orchestra and to all forms of choral work.

The rather vague aesthetic values which were at one time attributed to music have been replaced by a definitely recognized contribution which music makes in supplying adequate avenues of self-expression which are an essential factor in a properly organized and well balanced life. We are coming to recognize more and more that human acts are more largely in response to impulses of feeling than they are to preconceived intellectual processes. It is further recognized that instability of emotional life is more often due to a lack of training than to any physiological cause. The problems of adolescence are largely those of emotional maladjustment, and the educator is realizing more and more the values of wholesome outlets for the feelings.

These facts account to a considerable degree for the growing faith of educators in athletics, group social games, glee clubs, bands, and orchestras, for every one of these activities contain an emotional element of a wholesome character which may serve as the outlet for surplus energies and as a means of self-expression.

The appeal that is made by the school band to the average adolescent boy is second only to organized athletics. I am convinced that the first appeal of the band is not so much a musical one as it is what we might term a physiological one. The opportunity afforded to do a strenuous thing—to blow lustily upon a cornet, trombone, or a big double B flat bass—is one which appeals to the physical in the growing boy. He likes to blow hard—he likes to make a great noise, not for any aesthetic reasons surely, but rather because it serves as a sort of an outlet for his energies. Too frequently this is as far as he goes in his band experience, for it takes careful and competent leadership to subdue the blare and blast of a lusty boy and transform it into a round, mellow, perfectly controlled musical tone.

Another factor of equal importance to that of providing normal emotional outlets and one which is closely related to it is one which utilizes the group or gang instinct. This instinct is dominant in adolescence and when properly directed serves to fit the boy and girl to take their place as members of society. The modern secondary school curriculum is developing more and more types of undertakings which offer opportunity for group co-operation. The term project method is heard on all sides, and its virtue lies largely in the fact that there is provided definite objective, and that whenever possible the work shall be carried on as a group enterprise.

Excessive individuality is held responsible for much of the selfishness which prevails today. The necessity for being able to think, act, and feel collectively, not only as applied to small groups but also as applied to world relationships, seems to offer the only solution for many of the social, economic, and political ills which afflict the world today. The tendency, therefore, in American education is to accentuate those things which develop group feeling, co-operative effort, and the spirit of service.

Good citizenship is not best expressed by merely obeying the laws, but rather by disposition to contribute of one's time and effort for the common weal. I asked the superintendent of schools in one of our larger Wisconsin cities, who has been active in promoting a high school band, what he regarded as the chief value of such an organization, and he replied, "The opportunity which the members of the band have of serving the community is the greatest value." As illustrations he mentioned the public occasions of a community character where the band could appear, and likened the services of the individual members to that of members of the council and other civic bodies which are working for the common good. In his estimation the band offers the most direct and effective expression of good citizenship for boys in their teens. He laid down one important principle—individual members of the band should receive no compensation for their services.

If the band, as a whole, at any time receives a fee, this money is to be used either for the direct benefit of the band or applied to some community project of general interest. It seems to me that the utilization of the earning power of

musical groups for the benefit of community enterprises offers one of the most effective and substantial objectives for young people in whom we desire to inculcate the spirit of service. I know of one community where the musical groups of the public schools were responsible for raising funds in excess of \$1,000. These funds were utilized in the establishment of a musical reference section in the local public library. The pride which these young people took in this collection of books greatly stimulated their use of them.

This service viewpoint with respect to such organizations suggests a natural corollary to the effect that the primary motive is something other than personal gain. Nothing is more disastrous to the morale of a group than for the members to become individually interested in playing for whatever monetary return they may be able to secure. This immediately gives a vocational turn to their point of view that detracts from interest and robs the work of much of its benefits. There is no single thing of great importance which supervisors of music should combat at all times than the tendency on the part of children acquiring a little musical skill to commercialize it. Most of us are only too well aware of the hopelessness and utter futility of music as a vocation where there is a mediocrity of talent. It is only now and then that superior gifts are discovered which will warrant aspiring to a professional career.

The emphasis which the community music movement has given to the importance of the musical amateur and the

desirability of a universal participation in some kind of performance have done much to overcome too great a professionalization of music. The thesis that the musical development of a community is not necessarily measured in terms of the number of professional concerts and artists' recitals which it can support, but rather by the degree to which music is integrated into the lives of the people is becoming accepted more and more.

Without attempting to enter into a discussion of the question of the leisure-time occupations, I wish to say that in my opinion the education of the future is going to allot more and more time to the training of people for the profitable employment of the leisure hours. Under this regime music comes into its own and takes a high place in the list of studies. The training which a boy or girl receives in the playing of an instrument at once becomes a contributing factor to his or her leisure life, and it is a type of activity which may be enjoyed from youth to old age. In a large number of instances, it is quite probable that the actual playing of an instrument may eventually be discontinued; the advantages in the way of a large appreciation of music which comes to the individual who at one time or other has played one is incalculable.

In conclusion, may I state that the great values of the band as a school and community asset are not to be measured so much by those direct benefits which accrue to the individual as to the more significant social results that come from the enlarged conception of education—an education which is seeking to train the social impulses and direct them in channels which shall make for good citizenship.

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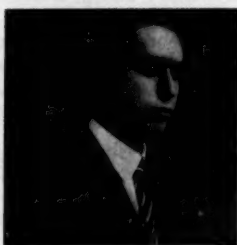


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THE MUSICAL COURIER EXTRA

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NEW YORK AUGUST 23, 1923 No. 2263

Long hair no more is the badge of Bohemianism but frequently is worn to hide a badly shaped head.

Critics should remember that it is not the quantity but the quality of knowledge which is valuable.

An optimist is a person who believes that the musical season of 1923-24 will be the greatest in the annals of the tonal art.

Henry Ford has decided to spend \$7,000,000 for advertising, which is the best advertising advertising ever received.

"The little German band has reappeared in our midst; but it doesn't accept German marks for its services."—Morning Telegraph.

What many persons do not realize is that the musical map has changed of late years together with the map of the world. Nothing is as it was.

The period of overfat prima donnas seems to be past. The modern operatic singing ladies must keep in training; there's more fighting to be done nowadays.

Zimbalist is reported in the dailies to have bought a violin for \$33,000. One feels sure that the eager reporters for once overlooked something. The real purchase price, one feels, was \$330,000.

The New York Musical Protective Union threatens to strike on August 27. What would theatergoers do without their Zampa or Poet and Peasant overture before the play and their Chocolate Soldier waltz and Dvorák Humoresque between the acts?

Young Dr. Franz Strauss, son of Richard, a tall, ingenuous young chap, who was well liked when he visited America two years ago with his father, has become engaged to the daughter of a well known Viennese banker and will enter father-in-law's business. Evidently the musical side of Papa's nature was not inherited—though the cruel will suggest that Richard would have made as much of a name for himself in banking circles as in music.

We were astonished to learn the other day that in all these great United States there are only three diplomaed teachers of the Jaques-Dalcroze method. It is too bad that M. Jaques-Dalcroze cannot come here to demonstrate in person how invaluable his eurythmics are, especially for young folks beginning the study of music. They learn to be musicians instead of mere piano players or fiddlers. And it

is rather astonishing that he has not done so, for there surely is more material gain for him here than is to be made in Geneva. Perhaps he will come later on, for there is a very distinct interest in his work here, an interest that cannot be developed and exploited as it should be because of the small number of authorized teachers. The Dalcroze Society of America is working surely but slowly to better conditions.

John McCormack has begun singing again on the other side of the water. The early part of this month he went to Dublin where he had tremendous success last spring and gave two more recitals in the Theater Royal that were real triumphs, the house being crowded to the last seat and the enthusiasm unbridled. He also paid a visit to his native town, Athlone, where he was a guest of General Sean McKeown.

Rome knows how to do things. On Sunday mornings there are popular concerts at the Collegio Romana, with good programs presented by excellent artists, the purpose being to acquaint the masses with the best classic music. Through the winter these concerts began at 10.30 a. m., but since the weather turned hot, they start at 5.30 or 6 a. m., and they invariably attract crowds that jam the halls. Imagine a before-breakfast recital!

Why do so many American composers choose supernatural and mythological subjects for their compositions? What can they know and feel about such themes? Mayhap our creative brethren of that kind think themselves like their literary colleague defined as follows by the Evening Telegram: "A genius is a novelist who can sit in a soft chair near a radiator and write convincingly of God's great open spaces."

Buenos Aires has just had Strauss' Elektra, with the composer conducting, and it has also seen the Pizzetti opera, Debora e Jael. Among the operas that have never been presented at the Metropolitan Opera House are Strauss' Elektra and Pizzetti's Debora e Jael; but we are to have L'Amico Fritz (written in 1891) and Le Roi de Lahore (written in 1877) for the "novelties" of the coming season. Hooray, hooray!

Who says that there is a lack of interest in music in the American masses? Walking one block last Sunday morning on an upper West Side street of this metropolis, our ears were first assailed by a piece of music, the existence of which we never even suspected—Carnival of Venice Variations for solo flute, accompanied by two other flutes; and two or three houses farther down, on the opposite side, someone was coaxing a lonely tuba through a coterie of coughs.

The music for The Miracle, the spectacular play by Vollmoller, that Morris Gest will produce next season at the Century Theater, is by the late Engelbert Humperdinck. The young Swedish composer, Einar Nielsen, will come over to conduct it and it is among the probabilities that Humperdinck's son may also visit this country to assist in the production. Mr. Gest denies, however, the report from Vienna that he has engaged the Cossack Choir which has recently made a decided hit there.

A monument has just been unveiled at Pörschach, Austria, native village of Thomas Koschat, in memory of the late composer, whose simple song, Verlassen, is probably as widely known as any song in existence. Only a year or two before his death the venerable composer told us he had copies of translations of it in eighteen different languages. Koschat spent over fifty years of his life as a member of the chorus at the Imperial Opera in Vienna where a number of his folk pieces were performed at various times. On the occasion of his golden jubilee at the opera, there was a special gala performance in his honor.

It is worth while calling attention to the fact that an operetta by the American, Hans S. Linné, formerly well known in this country and at one time conductor of the People's Symphony Orchestra in Los Angeles, has made a great hit in Berlin, reaching its hundredth performance appropriately enough on the fourth of July. It is called The Pretty Rival, and is said to be the first operetta by an American ever produced in what may be called the home of operetta—Berlin. Up to July 20 the performing rights for The Pretty Rival had been purchased for no less than twenty-five cities in several different European countries—Germany, Scandinavia, Finland, Italy, Switzerland, Bulgaria and Holland; and a well known manager has bought the American rights.

OPEN PLUMBING OR CLOSE HARMONY?

The writer of the italic column has had his attention called to the above comparison, or choice, by a friend who has the widest possible experience in American musical matters, and whose keen judgment leads to remarks very much to the point, even when they are uttered in semi-humorous vein. Our friend adds to the above title the following qualifications: American machinery vs. American music. Can a country be both mechanical and musical, inventive and inspired?

Always on the outlook for subjects for editorial, we grab this as a young surgeon grabs the nearest case of anything and cuts it open to see what is in it.

There is a good deal in this subject. In fact, it sums up accurately the American problem—not alone the problem of the composer, the producer, but the artist and interpreter as well.

Mechanical inventiveness, and every other kind of inventiveness, is, and seems always to have been, the basis of America's great development. Europe is willing to let things alone, to worry along with what grandpa had. Their open plumbing, in fact all the plumbing they have, is copied from America. There are still thousands of buildings, even in the great cities, that have no plumbing to speak of and no baths at all.

And all else, mechanically speaking, has travelled from America to Europe, not the other way. From elevators to aeroplanes, from telephones to tractors, America has done the inventing, and Europe the borrowing, or buying.

The funny thing about it is that Europe is offended when we say so. It is a statement of fact that does not please them. One would think that they would be satisfied to have their Beethovens and their Wagners, their Debussys and their Puccinis. But no! At the very time when Wright is collecting the royalties adjudicated to him in the law courts of all Europe for his aeroplane inventions, Europe is claiming the invention of flying; at the very time when Europe is buying cinema films from America, she is also claiming to be the parent of this rather low phase of art.

It is to laugh—but the laugh, when it comes to that, is on the other side of the face. The joke is, after all, on us. True, we are wonders at mechanical things. Our buildings are higher, our elevators swifter, our communication better, our labor-saving machines of all sorts more efficient than anything ever heard of in Europe. We have more telephones, burn more gasoline, sell more motor cars than all the rest of the world put together. We have the only four-track subways running express trains. We have, in fact, mechanically, everything.

But with it all we are still backwoodsmen in art—Hinterweltler, as Nietzsche would no doubt call us. We are the first country in the world to go dry, but not one of us has ever yet painted a picture or written a piece of music that measures up with the great art-works of ancient or modern Europe.

We boast of being civilized. But are we? Is it civilized to be denied one's beer? Is it civilized to be able to talk over the phone from one end of America to another? Is it civilized to ride in de luxe trains or elevators or motor cars? Is it civilized to produce movie thrillers at the rate of a film-mile a day, or popular fiction in magazine or book form with millions of circulation? Is making money, or making things, a sign of advanced civilization?

Well, personally, this writer has his doubts. It would seem that real civilization were a matter of mind not of mechanics.

Utility is quite another matter. Perhaps the men who make the material turn-over of goods, who feed and clothe the world better than the world has ever been fed or clothed before, perhaps they deserve immortality for the utility of the work they are doing. But human instinct says that they will not get it; and though we all of us like to be well clothed and well fed, we do not feel grateful to those who make it possible. Posterity recognizes the makers of beauty, the makers of thoughts, the makers of the materially useless things.

The world prefers close harmony to open plumbing!

VARIATIONS

By the Editor-in-Chief

One gamble we'll take is that President Coolidge won't do anything during his term to further a National Conservatory of Music.

Deems Taylor (also known as Smeed) music critic of The World, has bought a summer home and is asking his friends to think up an appropriate name for it. We never enter such contests, but if we did we could not resist the temptation to suggest: Haydn Away, Lunga Pausa, One Bar Rest, Dich Theure Halle, Home, Smeed Home.

An observant gentleman observes in the Evening Telegram that "most of the boys back home joined the choir for the sake of the Lord and the second soprano."

Frederick S. Converse, the composer, said a wise thing when he declared that, "The movie theaters are the opera houses of America."

"Desperate mediocrity," was the phrase a Paris critic employed in speaking of the results of the public examinations in men's voices at the recent Conservatoire hearings. It seems to be extremely difficult for the French to produce great singers of their own nationality, and especially tenors. Muratore and Clément are the only ones that come into the mind as noteworthy current Gallic representatives in that branch of singing. Why? If someone would write us an analytical and explanatory essayette on this subject—length about 100 words—we should be glad to print it in this column.

What has become of Day-by-day Coué?

At Saratoga there is a horse named Composer which has run a number of times but never has won. After he returned to the scales following his most recent unsuccessful attempt, a disgusted bettor, Jerome Monheimer, was heard to exclaim: "Huh! What's he a composer of? Funeral marches?"

The average music lover asks himself, "Why must I like and dislike what the critic tells me to?" and the a. m. i. is right; why should he?

Marian Spitzer, in Vaudeville, writes from the French capital: "There is absolutely no show or act in Paris that can compare with anything in an American revue or vaudeville bill. The French shows have ideas but they are abominably executed." Miss Spitzer might have added also a well justified dig for French operetta and musical comedy. Nothing more tawdry, vulgar, witless, and badly acted, sung, and played could be imagined than the light lyrical productions of the Parisian stage.

Items from The Conning Tower (World) of August 14:

THE ROAD THAT LEADS TO HOME.

PERSONAL—R. M. H.: PLEASE COME home so as I can sell truck. Moved from old add. BELLE.

—Chicago Tribune.

Father, dear father, come home to us now;
The clock in the steeple has struck.
Things ain't gone so well since the day that you left;
So now we must sell the old truck.

WHY MOVIE ORGANISTS ARE NERVOUS.

Usherette leaning over rail: "Lady wantsa know wassa name that piece." PROBLEM: To keep on playing, and inform her in a subdued whisper that it is the Procession of the Sirdar from Caucasian Sketches by M. Ippolitow-Iwanoff.

San Francisco.

Convinced perhaps that it is difficult to be a songbird, rumor now says that Ganna Walska is expecting a visit from the stork.

M. B. H. asks, in purple ink, whether music critics are not "Chickens clucking between the feet of genius; notes dancing in the rays of inspiration?"

The chief difference between operatic sopranos and tenors is biological.

The summer snapshots of vacationing artists and their trophies of the gun and rod, come to mind as one reads this paragraph in The Conning Tower (New York World):

These resort souvenir post-cards have so infuriated an urban acquaintance of ours that he has sent to an Adirondack vacationist a photograph of himself beside a suc-

cessful piece of fly-paper. Title: A Good Day's Catch on Columbus avenue.

"For reading while you are waiting for your breakfast," writes E. D. F., "try L. Clark Seelye's The Early History of Smith College."

Not long ago the following hymn was sung on a Sunday in one of the churches of Oakland, Cal.:

"Praised be the Lord who guides and loves us from on high.

Hail to the One who tempers the wind to the shorn lamb with tender eye!

All hail to Thee! All hail to Thee!

All hail to Jesus who died on the tree!

All hail to Thee! All hail to Thee!

Jesus who died as the clock struck three!"

Refrain—

"Glory to God our Father in Heaven

Thy will be done on the land and the sea.

Bidding all come though the hour be eleven,

Angels above are singing of Thee."

"If the eight hour day becomes general," corresponds J. P. F., "let us hope that at least it will not apply to coloratura and cornet practising in my neighborhood."

Wouldst like to know what makes choirs laugh? Peruse the attached, from a well known Philadelphia conductor:

PHILADELPHIA, Pa., July 17.

Dear Mr. Liebbling: Your clever page, "Variations," might find refuge for the following, which broke up my choir for the summer:

"Why should all hymns to the Creator be in four sharps?" "Because 'E made yer,'" with apologies and compliments,

Yours truly,

HENRY GORDON THUNDER.

And here is Metropolitan Musical Bureau humor from one of its front line lieutenants:

Dear Variations: In a musical frame of mind, I recently visited one of our modern music stores, the kind that feature mechanical devices. I wanted to buy a piano, a great big grinning grand. A beautifully manicured salesman approached, and I told him of my desires. Then softly he did say:

CHORUS.

Yes, we have no pianos, we have no pianos today.

We have fine pianolas and handsome Victrolas,

And all kinds of traps, and say

We have complete radio equipment,

The very latest shipment,

But yes, we have no pianos, we have no pianos today, etc. All rights reserved. If a couple boobs can make a fortune, so can I.

Your admirer,

F. C. SCHANG.

The recent dearth of youthful musical prodigies is due solely to the fact that all the infants now desire to be Jackie Coogans and their parents not only stimulate the ambition but also whip their offspring into it.

The Ford boom seems to be more of a boom-boom.

LEONARD LIEBLING.

APPRECIATION OF ART

Eating a hasty breakfast at a restaurant the other morning, we were tapped on the shoulder by an ex-singer whom we had not seen for two or three years. "I'm doing so and so now," said he (luckily he was trained in one of the scientific professions and had something to fall back upon when singing didn't pan out, principally for the reason that he never was better than a third rater), "but I'd like to sing with orchestra next winter, just for the sake of singing. I don't care anything about the pay, but I'd like to sing. Do you know any orchestra?" "Well," we replied, "you can sing with such and such an orchestra if you want to pay for the privilege." "Ridiculous!" said he. "Pay for it? I? I'm too well known to think of doing anything like that." (Is that so—after several years out of the field? We had hard work ourselves to recall his name.) And then as we turned to go said he: "If there was only real appreciation of art in this country, all the conductors would be asking me to sing!" Honest he did, just that. Can you beat it? Nothing happened to him this morning. It was the first offense. But another time, Heaven protect him!

GLORIOUS FINISH

It must have warmed the cockles of Conductor Van Hoogstraten's heart, that tremendous and long continued outburst of applause and cheering as he

finished the final number of the Stadium Concert series for this summer on Wednesday evening, August 15. Back and back again he came, to acknowledge the continued ovation, while the orchestra played For He's a Jolly Good Fellow. Finally he made a modest little speech thanking everybody, especially his audience, for its sympathy. And what an audience it was!—the largest that had ever crowded into the Stadium for a concert. Literally every seat was full and hundreds stood for the whole program, a long one. It has been by far the most successful of the six seasons from the financial viewpoint, though, with the reasonable prices charged and the high cost of music making, there is bound still to be a deficit.

Conductor Van Hoogstraten, who will guide the Philharmonic half of next season, labored hard and faithfully. There can never be flawless playing at the Stadium, for rehearsals are insufficient, but the new leader did well indeed in view of the circumstances. His besetting sin is the tendency to take nearly everything a bit slow, but he is aware of this himself and will doubtless get over it. His advent at the head of the veteran orchestra in its regular season will be watched with interest.

TWO HERE, ALSO

Considering the case of the sudden uprise of creative musicians in England—the young British school, if you care to call it that—we wondered if it were not due principally to the fact that these men know in advance with practical certainty that their music will be published and performed, owing to the generosity of one or two English patrons of music, to the activities of the British Musical Society and to the fact that several of the younger English conductors are composers themselves, so that they play their own and each other's music. The B. M. S. in fact seems to the outsider very much like a mutual admiration society, but it does get its music played and its members talked about. The young American composer, on the other hand, is unfortunately right when he says to himself: "Oh, what's the use of writing serious works in the larger forms? They'll get only one or two performances, even if I'm lucky, and never be published."

We doubt very much if much of the work of this young British school is going to live. Gustave Holst and Arnold Bax show the greatest promise. Vaughn Williams is prosy and long winded; Eugene Goossens and Arthur Bliss, facile rather than important; John Ireland, sort of a slightly modernized Cyril Scott—and the latter's unimportance is becoming day by day more apparent.

In other words, there are two men in England well worth keeping one's eye on; and we are thoroughly convinced that there are at least two men in the United States who would prove themselves just as worth while if they had the opportunity that has been afforded Holst and Bax.

MARC ANTONY

Walter Damrosch is going to do a Beethoven cycle with his New York Symphony next winter, all the nine symphonies chronologically in six concerts! That means—as a rapid calculation will show—that he is going to play two symphonies on no less than three of the programs. This, as our English cousins would remark, is "a bit thick"; or, as the late Artemas Ward phrased it, "2 mutch." What is more, nobody but Beethoven is to figure on any of these programs. What time may be left over after a couple of symphonies will be devoted to other works of L. van B. "Each program of the Beethoven cycle should be well within the usual two-hour limit but it might be interesting if, after a short pause of a few minutes, we followed each regular program by a postlude of about twenty minutes, during which a few characteristic smaller works of Beethoven, such as the trio for three oboes, excerpts from the Serenade, the sextette for wind instruments, the Scotch songs for voice, violin, violoncello and piano, and perhaps even a significant piano sonata, could be performed for such of the audience as would be sufficiently interested to stay," writes Mr. Damrosch. (Business of frothing at the mouth on the part of various guilds of young and progressive musicians, horrified, appalled at this colossus of reactionism.) Suggestion for artist: Cartoon of W. D. as Marc Antony, with caption: "I come to bury Beethoven, not to praise him."

SYMPHOTY

This is a new word, coined in France, to express a photographic symphony: sym-phot-y. Instead of the ordinary run of movie films, about as far removed from the symphony as possible, the coiners of this word demand that the film people should provide us with "symphotic poems" or luminous symphonies. What next?

AMERICAN PROGRAMS

One of our most occasional and most valued contributors, Oscar Hatch Hawley, sends this from West Chester, Pa., where he is doing pedagogical and baton work:

I am writing to tell you of an experience I had the other day—July 4, it was. I went to Willow Grove to hear a program of American music given by Victor Herbert and his orchestra. I arrived just as the concert was beginning and did not have time to get a program until after the second number. It was an overture (of course) and I listened with all my faculties to see what this piece of American music had to say. The music had not progressed far when I said to myself: "Well, this must be an old timer for the harmony is devoid of any modern tendency and the melody is very old fashioned." I wondered if it could possibly be a composition by J. K. Paine. I never had heard anything by him, but I just wondered because the music was so old fashioned. Soon I thought that the composer must have been a close student of von Weber for I recognized things that sounded like the Freeshooter and Oberon. Finally it wound up with a grand fantasia on America and I thought that the composer had been obliged to resort to that to get the composition across. Long before it ended I was bored to death with it and could not imagine how it ever got on a program. When it was finished I went for a program and found that it was the Jubilee Overture of von Weber. I had heard of that composition but had never heard it nor seen the music of it in my life. Now, I am wondering if my reaction to the first hearing of it would have been any different if I had known the composer, and if it is a good overture, and whether I know good music when I hear it, or what is the answer. I would appreciate it if you would say something on this subject."

Poor, old J. K. Paine! To accuse him of having written anything so bad as Weber's Jubilee Overture is really too much! But it is, after all, just what American composers must expect. For the present, and until further notice, when a thing is very bad and utterly dreadful some poor American is sure to get the blame, especially if it introduces a grand fantasia on America or some other gem of our borrowed musical literature.

And then, the cruelty of putting things of this sort on a program of American music! Weber was no doubt a good American, and Weber and Fields were a famous joint aggregation and makers of duets, precursors of jazz and other Dutch dainties. But why make all of the later crowd take the blame? Why not let down easy on poor old Weber, free-shooter though he was, and if America is to be blamed for things, let the things be mild and melodious, like Mendelssohn, His Tune, or the Melody in F, colloquialized by sundry Weber and Fieldians to fit the pattern of our barbarous taste.

Alas that things should be as they are! Even in the opinion of so keen a critic and careful an observer as Oscar Hatch Hawley a thing that is bad sounds American, and if it is bad enough it is J. K. Paine of Harvard fame. Mr. Hawley wants to know if he knows good music when he hears it. He does. At least it goes a long way to convince us that he does, that he so surely put his finger upon the flabbiness and tawdriness of this Jubilee stuff. And that he should blame America for it (even unto J. K. Paine) may surely be forgiven, an extenuating circumstance being that he set out to hear an American program and this piece was bad enough to satisfy his ideas of the average merit of American programs.

Unfortunately we cannot gainsay him. American programs are, generally, as bad as Weber's Jube, if not a little worse. Weber at least said his say at length and with technical proficiency, while many Americans do neither. But is this low level of American programs the fault of the composers? Nay! Not so. It is the fault of those who make up the programs and those whose business it should be to facilitate selection of the best American works.

Those who make up the programs are busy conductors or no less busy artists, who find no time to make an exhaustive search for hidden gems. They can hardly be blamed for taking what they can find—even so good an American as Weber.

And those who ought to facilitate the search for masterpieces—who are they? We do not know. The publishers, perhaps? Societies of composers, if there were any such societies? Some of the foundations, maybe? Some ambitious and critically endowed librarian? It is really a difficult question to which no answer is readily found.

The fact is, that neither conductors nor artists have any safe and easy means of selecting American works for rendition. A few, very few proportionally, are published. Equally few have ever been performed. To get at the best it would be necessary for the conductors or artists to get hold of the names of the composers first, then go through reams of worthless manuscripts to find a piece of real importance.

Notices in the papers have ceased to be effective. The composers of the best works refuse to bother sending them to competitions. They really depend upon acquaintance with a few of the conductors and artists to get an occasional performance.

Such conditions are bad—as bad as they can be.

Yet the composers themselves do nothing to improve them. The get-together spirit would help enormously, yet, so far as we know, no great number of composers have ever been gathered together in this country.

There are difficulties, of course. First of all is the fact that the number of composers able to turn out important works is small. Second is the fact that they all would want to be favored. Third, few of them would be willing to submit their works to a committee of the whole.

The success of such an undertaking would depend entirely upon the absolute unselfishness, the honesty and the unbiased judgment of the members of the society or the executive committee. It would depend upon the fact that no single work was ever listed and recommended that was not fully up to the mark, inspirationally and technically.

Is such a thing possible? Of course. Not only possible, but very necessary if we are to have any regular production of American work. For it cannot be too often repeated that conductors and artists must not be expected to seek among manuscripts for available American material. They must, at least, have some reason to know that all of the manuscripts they examine are at least worth while, even though they may not satisfy their particular taste and need.

We know that over and over again orchestra conductors in America have professed their willingness to give American works but are at a loss where to look for them. We believe that this is always the case. What they actually do is take what comes to hand—generally some local work. They do this not because they are biased by friendship or civic pride, but simply because there is no catalogue anywhere available of the best American output, selected by someone in whom they can have confidence.

The result, as we have frequently pointed out, is that orchestras in each section play works that come from that section, but rarely select anything from outside, and never pass these works on to other orchestras. San Francisco hears San Francisco works, but does Los Angeles send up and get these scores for production? Not that we know of. And the same is true of Los Angeles works, of Chicago, Philadelphia and Boston works. Even compositions that have won prize competitions often share the same fate. Some orchestra, having agreed to give the winning work, does so. And that is the end of it, even if it is good.

Let us hasten to add that blame can hardly attach to the conductors. Unless the composers will themselves take steps to have their works examined and performed by various orchestras there is certainly no one to do it for them, and conductors, if they were to ask for the manuscripts of all the works they saw on the programs of other orchestras, would have little time for anything else, and would examine a lot of music of only moderate worth.

Reputation, of course, guarantees performance. Weber gets his overture on all sorts of programs because he is Weber. MacDowell, Hadley, Kelly, Carpenter and others who have established their reputations, have their works regularly performed, perhaps not as often as we would like, but at least with some frequency. The reason is simple enough: conductors know they may depend upon their worth. But there is other material by composers of less wide repute which is also worthy of performance, and some means should be found of getting it before the conductors. Only, as already stated, if the bad were recommended with the good the plan would fail.

Still, if we want American productions, we should do our share. And, the composers themselves being the most interested, they should do it themselves.

WELCOME HOME!

The other day we went down to the pier to meet the steamship Leviathan, on which a number of musical personages came in. Among them, none was so loudly welcomed as Paul Whiteman, jazz specialist, who was greeted by bands, special boats, extra busses, flags and all that sort of thing. It recalled an incident in the life of the late Mr. Beethoven.

After he had completed the manuscript of the ninth symphony, at the house of his brother, the apothecary, in Linz, he took passage on a shallop down the Danube for Vienna. The citizens of Linz dispatched a pony express overland to Vienna with the news that he had sailed; so when he arrived at the bank of the Donaukanal in the dear old Austrian capital, the Vienna Silver Cornet Band was drawn up to greet him in a semi-circle, within which stood the Burgomaster of Vienna, flanked by various dignitaries.

With his manuscript under his left arm and his plug hat in his left hand, leaving the right free for handshaking purposes, Beethoven planted a firm foot

upon the bank of his home city and was immediately lost in the embrace of Burgomaster Warunkommstdu, six feet and 240 pounds.

"What have you on your mind, Louis?" asked the Burgomaster, after the clench had been broken by the referee.

"Nothing but my hair," answered Louis, with a genial smile.

"Well, then, put on your hat—that will help," said the Burgomaster, "then come to the Urbani Keller and we will a schoppen of wine together trinken."

"That's the snake's eyebrows," answered the immortal master enthusiastically, replacing his lid with a majestic Bewegung.

(N. B.—You will search in vain for this incident in the Thayer-Krehbiel biography. Nevertheless, it is true. If you don't believe it, take us to Vienna and we will show you the Urbani Keller, which is still there, and drink a schoppen of wine at your expense with the greatest pleasure.)

And the moral is: Always be the biggest Musiker in your line!

POST MORTEM

The letter from César Saerchinger printed below is evidently in answer to a sentence in an editorial, issue of June 21, in which a former letter of his was included, challenging the selection made by the jury of the I. S. C. M. for the Salzburg Festival which has just taken place. Mr. Saerchinger wrote: "It is all the more strange, therefore, why any of the nations whose sections submitted works should have been omitted at all." Mr. Saerchinger, justifying himself, sends the following letter:

"My attention has been called to an editorial comment on my letter concerning the selections of the Salzburg jury. Lest I get a reputation for inaccuracy, let me answer the questions which my letter has evoked, because of some seemingly irreconcilable facts! I said that some nations had been omitted altogether. That is true, namely all of Scandinavia except Finland. Also Belgium. Some of these countries certainly submitted works to the jury. If there are as many countries represented at the festival as have submitted works, it is not because all of them have had at least one work accepted, but because some countries are represented that have submitted nothing at all. Neither Spain nor Finland, to my knowledge, submitted anything, yet each have compositions on the programs. It is in such matters that the jury acted with rather greater license than was intended by the London conference. Now it develops that neither Spain nor Finland—nor some other countries for that matter—care in the slightest whether their composers' works are done, and the expense of performing them devolves upon others. It would have been better, I think, to limit the first festival to those countries who are actively interested in the society, and to give them such a good showing as to entice the others to 'come in.' As it is, such countries as Denmark, which has been most active in organizing the society, have every reason for feeling slighted.

"As for the jury, I believe it is known in America by now that only four out of the elected seven sat in Zurich. Messrs. Goossens and Sonneck were prevented from coming, and Mr. Zemlinsky declined to serve. It is a curious fact that neither the Italian member and alternate member of the jury, namely Sig. Pizzetti and Sig. Casella, were available for service, yet both of them, after failing to seize their chance of speaking for their countrymen's works, are quick to seize their pens for an attack on the rump jury that was obliged to sit without them. It seems, almost, that musicians are not more ripe for a League of Nations than the world in general.

Without doubt, Mr. Saerchinger, deep within the counsels of the I. S. C. M., knows what he is talking about, though the jury, in sending out its official announcement, made the statement that 200 works by thirty-five composers of fourteen different nationalities were submitted, and our count still shows fourteen nationalities represented on the program. However, the whole thing reminds us of nothing so much as a post mortem. The really pungent sentence in Mr. Saerchinger's letter is the last one: "It seems, almost, that musicians are not more ripe for a League of Nations than the world in general."

We are offering odds of three to two that there never will be another festival of the I. S. C. M., now that this year's affair at Salzburg is over; and odds of seven to four that two years from today there won't be any more International Society for Contemporary Music. What a lot of time, trouble, money, exertion and space its founders would have spared themselves if it never had been started. And if anybody can prove to us that, conducted along the present lines, it is doing any good to the cause of music or will bear any fruit, he is welcome to space in these columns for his argument.

MUSIC FESTIVAL ON THE ALHAMBRA

Madrid Philharmonic in International Program—Perez Casas Impresses as Composer-Conductor—Andalusian Folk Music Rarely Heard

Granada, July 20.—Granada is progressing artistically! At the annual festivities held on the occasion of the Corpus Christi, six concerts given by the Madrid Philharmonic Orchestra, under Perez Casas, must be noted since they attracted considerable attention. These six concerts, as well as an Andalusian festival, were held in the palace of Emperor Carl V., which, gorgeous example of Renaissance architecture that it is, seems to me to be out of place on the Alhambra. The inner court of the palace forms a circle which, tastefully decorated for the occasion, makes an ideal place for open-air concerts, since the acoustics were perfect.

The programs were devoted largely to music of the German classic and romantic composers with Wagner leading in the number of works heard. Russia, chiefly due to Rimsky-Korsakoff, was next to Germany in this respect. Even though an entire program was devoted to Spanish music, nevertheless composers of other nations were almost relegated to the background. Italy's absence made her especially conspicuous. These programs afforded a good opportunity to judge the present-day taste of the Spanish public in matters musical. Of the German composers represented, Bach, Gluck, Mozart, Beethoven, Schubert, Weber, Wagner (five works) and Liszt—if I may include him among the Germans—only well known works were heard. No fault could be found with the manner of performance since all were well done, especially in the matter of style. For me, however, as well as for many others in the audience, the greatest interest centered around Rimsky-Korsakoff, who, like Wagner, was represented with five works, namely, Czar Sultan Suite from Mlada, Spanish Caprice, the overture, Russian Easter, and Scheherazade. With the exception of Russian Easter, which is composed on Russian church themes, all of the works might just as easily have been mistaken for those of Spanish origin—had only Spain possessed a genius like Rimsky.

Here in the Alhambra, perhaps more than anywhere else, one can notice just what a small part the atmosphere of snow and ice plays in his compositions; one can almost always feel the presence of the Orient's glowing sun.

The manner in which Perez Casas conducted Rimsky-Korsakoff—of whom he is especially fond—bore evidence of his deep musical culture and sensitiveness for style. The Mlada suite, which created a peculiarly fantastic effect here in the Alhambra, deserves special mention. The same is true of Borodine's nocturne, from the string quartet, which Rimsky-Korsakoff has charmingly orchestrated. In this work, which sounded so ethereal, Señor Martinez played the violin solo with great nobility of tone. In spite of repeated hearings in Madrid, Moussorgsky's Night on a Bald Mountain still aroused interest, but Glazounoff's rather academic fourth symphony and Tscherepnin's overture, The Distant Princess, were less successful. Borodine's dances from Prince Igor had their customary big success. Of compositions by the three Frenchmen, Debussy, Rabaud and Ravel, the latter's La Valse attracted most attention by creating more discussion than pleasure. The usual aftermath of a performance of this work—at least in Spain—is a scandal in the hall when the followers and opponents of Ravel often stage a free-for-all.

A NUMBER OF SPANISH NOVELTIES.

And finally a word about the Spaniards to whom an entire program was dedicated. With outstanding modesty Perez Casas, who also has something to say as a composer, offered his suite, A mi Tierra (My Country). In spite of being unfavorably placed on the program—it was the first number—it achieved a striking success. It is a solidly constructed work and although written as early as 1897 surprised by reason of its unusual modernity. The popular intermezzo from Goyescas of Granados followed and had to be repeated. Lively applause was aroused by Polo Gitano, a gypsy dance, for which Tomas Breton, an old resident of Madrid, was responsible. A symphonic poem, On the Albaicin, by Angel Barrios, whom I first met sixteen years ago as a talented guitar player at the Alhambra, but now developed into a talented composer, was the next number heard. Among his orchestral works, all of which breathe the spirit of Granada, Albaicin, by reason of its fine workmanship and brilliant orchestration, is perhaps the most valuable. It comprises a number of beautifully conceived tone-pictures depicting the hills from which the night-life of the gypsies—their laughter, singing and dancing—echoes back to the Alhambra.

A few days prior to this concert I wandered over to the Albaicin with my old friend, Don Angel, who is trusted by the gypsies and enjoys their confidence. We chatted with them until the new moon rose over the Sierra Nevada, and its rays soon encircled the Alhambra, lending to it an aspect of divine enchantment. Here were pictures one never forgets—pictures which defy reproduction on canvas or in the splendor of tonal colors.

With all due respect for Joaquin Turina, looked upon by many as Spain's foremost composer, I feel obliged to remark that the beauty of his Sinfonia Sevillana hardly matched that of the nature-picture he attempted to reproduce in the three movements—Panorama, At Guadalquivir, and Festival in San Juan de Aznalfarache. Although he is successful enough in parts, the work appears to me to be too long spun out and not orchestrated with enough color. Friendly applause was accorded to this work, however, as well as to Las Odaliscas by Valdovino, and to a Danza of S. Gomez.

GYPSIES IN ANDALUSIAN FESTIVAL.

For a rare treat of Andalusian folk music we were indebted to Angel Barrios, who arranged a native festival, part of which was also given in the palace of Emperor Carl. A picturesque scene was made by all the grandes of Granada appearing in their tasteful and varied colored costumes. A stage was improvised upon which a typical gypsy grotto on the Albaicin was represented. Barrios had selected for special parts the most graceful and prettiest gypsy girls he could find and it was refreshing to see these children of nature act their parts with no trace of academically studied pose. All the charm of an improvisation was experienced. The folk music, arranged by Barrios, put them in a happy mood and stirred them to reveal their individual traits and natural manner. Of course, as in all things created on the spur of the moment, there were stretches of monotony. Nevertheless one can justly say that

among these girls there were some natural talents in whose art was missing only the necessary systematic training.

Especially charming was the scene Achares with music by Barrios. One of the accompanying pictures shows not an artificial grotto on the Alhambra but a real one on the Albaicin. Another shows the gypsies in a scene entitled Zambra Gitana with merely popular music by Barrios, taken in the open on the Alhambra. Whatever one may think about these people so wrapped up in the atmosphere of Granada, nevertheless there is no people to whom the words of the great Cervantes, "Donde hay musica, no puede haber cosa mala," are more applicable. DR. EDGAR ISTEEL.

A Unique Service for Piano Teachers

The Art Publication Society of St. Louis, Mo., publisher of the Progressive Series of Piano Lessons, is giving very valuable aid to the piano teachers affiliated with it. This well known institution has a special Service Department which was created just for this function.

It is of course impossible to compute in dollars and cents the value of the help given to thousands of piano teachers every year, because much of it is of an intangible form. However, in service of a tangible nature, it is interesting to know that during the past eight months over one hundred dollars worth of material was made available to every Progressive Series teacher. This included a seventy-two dollar Model Studio Equipment, comprising a practical music cabinet, daily record card, daily material file, blackboard and writing boards. The equipment is ideal for music teachers as it has been perfected by development in the Model Studios conducted by this society in St. Louis. Active Progressive Series teachers were also offered, free of charge, a copy of all of the new publications issued by this society. Many original compositions never before published were made available, and a large group of standard compositions and studies, specially edited for the Progressive Series of Piano Lessons by Leopold Godowsky and Emil Sauer. Mr. Godowsky is editor of the Progressive Series of Piano Lessons.

Piano teachers wishing to avail themselves of this service can get complete information by writing the Art Publication Society direct. The headquarters are located at 4517-19 Olive street, St. Louis.

Slobodskaja Returning to United States

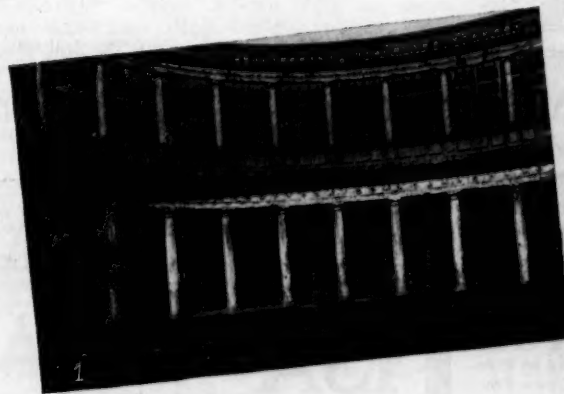
Oda Slobodskaja, dramatic soprano of the former Imperial Opera at Petrograd, and who was most successful in her appearances as soloist with the Ukrainian National Chorus last season, is en route from South America on the S. S. Van Dyke. She is returning to the United States to fill operatic and concert engagements throughout the country. To her achievements in Europe and the United States, she has added triumphs in the South American republics.

Sam Macmillen in Town

Sam Macmillen, manager of the St. Louis Orchestra, is making a short visit to New York. He dropped in at the MUSICAL COURIER offices and reported that everything is going splendidly with Conductor Rudolph Ganz and his musicians. Come again, Sam!

Sol Marcossion Wins Chautauqua Applause

Sol Marcossion, violinist, scored a big success on July 14 at Chautauqua, N. Y., playing the Wieniawski concerto with the New York Symphony before an audience of 6,000.



A MUSIC FESTIVAL AT GRANADA.

(1) Courtyard of Palace of Charles V in the Alhambra, Granada, where the Festival was held. (2) Angel Barrios, composer of popular Spanish music and clever arranger of folk songs and gypsy songs. (3) On the gypsy stage in Emperor Charles' palace; left to right, Perez Casas, the well known Spanish orchestra conductor; Dr. Edgar Istel, Madrid correspondent of the MUSICAL COURIER; Mrs. Casas; Mrs. Jeanette Istel, American singer. (4) Spanish Gypsies in their native dances at Granada, the Alhambra in the background. (5) Gypsy dance before one of the grottoes in which they live in Granada.

VICTOR HERBERT, MELODY KING

Well Known Composer Has Given Us Many of Our Most Beautiful Songs, Operettas and Musical Comedies

Every country has its melody king or its waltz king. Sometimes its music is known only through that one musician. Victor Herbert, not only has given America many of her most beautiful melodies, but also exquisite waltzes and innumerable operettas. There are perhaps few persons, certainly in the United States today, who have never heard Kiss Me Again. Within the last months Victor Herbert has written another waltz song, destined to surpass many of his others, and without doubt taking place with anything that he has ever created before. This song is the haunting, lilting tune of A Kiss in the Dark. This newest number

had hardly been presented in New York before it was taken up and sung in the cabarets and local vaudeville houses. Artists in these places are always on the lookout for something new and try to get it on their programs before it becomes general in the larger vaudeville theaters through the country. Simultaneously the motion picture theater orchestras began playing the number, and performing it with

in Toyland, It Happened in Nordland, and the famous Mlle. Modiste. It was in the score of Mlle. Modiste that Kiss Me Again first appeared. Then, of course, there was Little Nemo, Naughty Marietta, Lady of the Slipper, The Madcap Duchess, The Red Mill, Sweethearts, Princess Pat, and in 1921, Orange Blossoms. This is only a partial list.

One cannot give a brief history of Mr. Herbert's works in a few lines for it is not alone for his operettas he is known. He has held many of the prominent conductorships, at one time or another, of symphonic orchestras in this country. Aside from being a conductor he is a cello soloist, and he has written some of the finest compositions for this instrument published today. In many orchestras, Europe and America, he at one time or another held the position of first cellist. Besides these compositions he has written symphonic poems and concertos, together with numerous choruses for all voices. Whatever form of expression which Mr. Herbert employs, it is one of tunefulness and rhythmic beauty.

For the last few years it has been considered a very important feat for motion picture directors to engage Mr. Herbert to introduce new feature films, particularly to conduct an original overture, and to arrange a musical score for it. A few months ago it was announced that William Randolph Hearst had secured him as the musical director for the new Cosmopolitan Theater. His salary is reported to be the largest ever received by a musical director in any motion picture theater. The Cosmopolitan opened with a blaze of glory, and Marion Davies' newest film, Little Old New York, has proven to be artistic in every way. The biggest ovation of the opening night was when Mr. Herbert appeared to take up the conductor's baton and begin his original overture to this production.

So it is not surprising when it was announced Victor Herbert had written a new song, that all classes of people should be eager to hear it; nor is it a surprise to hear that A Kiss in the Dark is one of the biggest numbers in the point of sales today. M. J.



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White photo VICTOR HERBERT

soloists as well; and more people can hear a song under these circumstances than in dozens of ordinary concerts.

Within the past month, thousands of teachers throughout the United States have assigned this number to their pupils. Owing to the great reputation of Mr. Herbert, the publishers have received innumerable letters, as if the teachers wanted it to be known that they sang the song and were using it in their studios. There is hardly a park where concerts were held during this summer that the Herbert number was not featured by some well known singer; and if indications can be relied upon, many hundreds of popular concerts this winter will program it.

All serious musicians who were fortunate enough to hear the few performances accorded to Mr. Herbert's grand opera, Natoma, by the Chicago Opera Company, had conclusive proof that, in whatever field he works, the same features which characterize his smaller efforts are manifest. There are opera selections today that are used as much in the motion picture theaters throughout the United States as are the choruses, The Big Snake Dance, The Love Song, or the overture of Herbert's Natoma.

Who has written such a wealth of operettas as Mr. Herbert? In looking over the field and analyzing musical productions in America for the last twenty years, there is not a name of a composer who has contributed more than he. Some of the most familiar are: The Fortune-Teller, Babes

New York Musical Courier, May 24, 1923:

Minneapolis is indeed fortunate to possess so authoritative a pianist, undoubtedly the most distinguished who ever settled in the Twin Cities.

New York World, June 21, 1922:

Gained the fame as one of the greatest pianists and teachers abroad.

Chicago Leader, March 1, 1922:

Mme. Bailey-Apfelbeck is one of the greatest talents of this century.

Minneapolis Tribune, February 20, 1922:

It is in the little intimacies that the greatness of this performer becomes evident and elevates her in the front rank of contemporary women pianists.

Minneapolis Journal, Sept. 10, 1922:

Makes it clearly evident that it is no longer necessary to go elsewhere or abroad to study with great masters.

St. Paul Dispatch, August 21, 1922:

One of the few real representatives of the Leschetzky piano method, one of the most famous successors of the great master.

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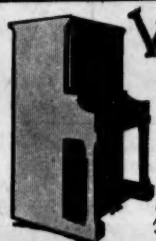
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Eleanor Sherwood With N. Y. Conservatory

Harriet Schreyer, one of the directors of the New York Conservatory of Music, announces that Eleanor P. Sherwood is teaching some advanced pupils during the summer term at the conservatory. It is also stated that they hope to make Miss Sherwood a permanent member of their faculty. The school has shown the largest enrollment of students in the last years.

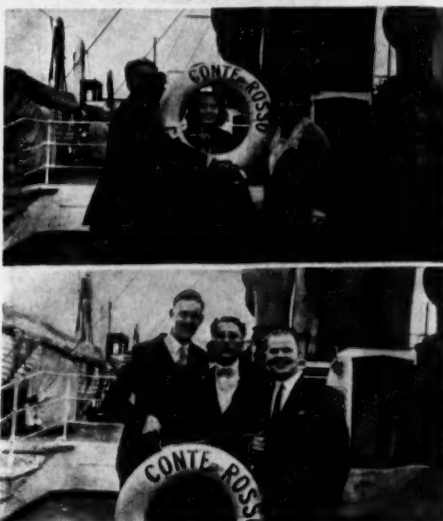
The conservatory will celebrate its twentieth anniversary this coming season and thousands of pupils have been graduated who are now teaching in various sections of the country. A few details regarding the conservatory will be of interest. During the past years the faculty has given to the public of the Bronx over 100 recitals. There have been 300 students' concerts; in fact the school has been the background and the stimulation for practically all the musical activities in the Borough of the Bronx.

Both Miss Schreyer and Miss Sherwood are to be congratulated. It is a splendid combination, and the school, having in its faculty one who stands as high in the musical world as Miss Sherwood does, cannot fail to create added interest.

Samoiloff With Raisa and Rimini in Italy

Lazar S. Samoiloff, well known New York vocal teacher, is the guest this summer of Raisa and Rimini in the beautiful Villa Raisa, near Verona, situated among the mountains, with a fine garden, Jersey cow, chicken farm, etc., not forgetting the faithful steed, "Laza," and the Pierce-Arrow car, as well as the little Benz. Five dogs run around the house, three of them so large that any intruding stranger would find an uncomfortable reception. There is a tennis court and billiard room; a Hardman grand player piano, several upright pianos, and a Victrola—these constitute the musical side of the establishment. Spacious rooms with high ceilings, kind hosts, and the company of Maestro Panizza, his wife and daughter, all contribute to make the Samoiloff's summer most enjoyable.

July 26 the opera, Re di Lahore (scheduled for the Metropolitan Opera House the coming season), and Norma began



The accompanying photographs show (top) Mr. and Mrs. Zepha Samoiloff, taken on board the S. S. Conte Rosso, on their way to Italy. The second photograph shows Maestro Samoiloff with two of his artist pupils. On the right is Aldo Bomonte, tenor, and Charles Carver, basso (left), who are accompanying their teacher to Italy.

a season of three weeks in the open air arena of Verona, holding 70,000 people; special trains were run from Milan. Near by, in the piazza near the arena, some ten thousand people sleep, homeless folk, victims of post-war conditions. Rimini sang in Re di Lahore, and Raisa was asked to sing in Norma, but refused, needing the rest. Gatti, Bamboschek and other Italians of New York, now in Europe, attended the opening night.

Four Samoiloff pupils accompanied their teacher to Italy, namely, Miss Peralta, of the Metropolitan Opera Company; Alma Peterson, of the Chicago Company; Charles Carver, concert-bass, and Aldo Bomonte, a very promising tenor. Well known managers promise fine things for Carver and Bomonte. Mr. Samoiloff visited Germany, and found his pupil Sonia Yergin singing in the Berlin Volksoper House, being heard as Gilda, Butterfly, Mimì and in other leading roles. He expects to sail on the Conte Rosso September 16, taking up his new position as director of the opera department of the Institute of Musical Art, Frank Damrosch, director.

Stanley to Sing With State Symphony

Helen Stanley has been engaged by the New York State Symphony for an appearance in February. Thanks to her operatic training, she is thoroughly at home with orchestra, and for that reason remains one of the few recital artists who are successful as orchestral soloists. Last season, in her portrayal of Sieglinde (Die Walküre) with the Dippel forces, Mme. Stanley was highly praised for the ease with which she sang the music against the heavy orchestral background, the voice carrying to the farthestmost parts of the house.

Mme. Stanley will vacation at Twin Lakes, Conn., until September, when she will be busy for a time supervising the installation of her new home at Stamford, Conn. She will go on tour early in February.

Isa Kremer to Begin Tour September 12

Isa Kremer, the international balladist, will resume her concert tour on September 12, when she will be heard in Montreal. Miss Kremer's first New York appearance this season will take place at Carnegie Hall on October 21, which date also happens to be Miss Kremer's birthday.

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ALFRED KALISCH.

the well known London critic and writer on music, who has accomplished the unusual feat of writing a libretto in both English and German to fit the selfsame music, is one of London's most eminent music critics, president of the Music Club, one of the powers behind the throne of the Royal Philharmonic Society. He was born in London and educated at Oxford. His opera book, *She Stoops to Conquer*, founded on Goldsmith's comedy, was set to music by the English composer, Percy Colson. Alfred Kalisch thereupon wrote a German text to fit the Colson music. It is this German version which is to be performed at Baden-Baden early in the coming month of September.



SUNDELIUS SENDS GREETINGS FROM ITALY.

Marie Sundelius is spending her vacation in Italy. The accompanying postcard brings greetings from her while resting at Modena. She left there on August 4 for her home in Sweden, and the first concert will take place in September.

THE LATEST PHOTOGRAPH OF PUCCINI.

This snapshot, taken a few weeks ago in the garden of Puccini's villa at Viareggio, Italy, shows, right to left, the distinguished operatic composer; Minnette Hirst, American song writer, and Giuseppe de Luca, the Metropolitan baritone. Mrs. Hirst, speaking of her visit, writes: "Puccini has a beautiful villa buried in a true forest, charmingly furnished in the most modern way—an enormous white tiled bathroom with each bedroom—lovely views from each window and best of all his own studio with a Steinway concert grand covered with sheet music, scores of *Tosca*, *Boheme*, *Butterfly*, *Girl of the Golden West*, etc., and on the rack I saw the libretto with manuscripts in fine writing of his new opera, *Turandot*. Oh, yes, there was English tobacco, American matches and dozens of pencils! And there was the great Puccini himself—dressed in a black, gaily striped silk pajama suit (so much worn here after bathing) relating in the happiest way many amusing anecdotes and experiences! And then a statue of Caruso as Jim Carson in the *Girl of the Golden West* done by Paul Troubetzkoi. There were many other souvenirs. One was a photograph of Thomas Edison with the following inscription: 'Men will die, but the music of *La Boheme* will live forever.' But, what a great pity, he writes so seldom now! He told me he only goes to the piano now when he is inspired and that it is so seldom that the last act of *Turandot* would very likely take him another year to finish."



SIDELIGHTS FROM THE N. F. M. C. BIENNIAL, ASHEVILLE, N. C.

(1) Mrs. John F. Lyons, of Ft. Worth, Tex., re-elected president of the association, pictured on the top of Mt. Mitchell. (2) On the trail to Mt. Mitchell: Left to right, Mrs. Frank H. Blankenship, Dallas, Tex., corresponding secretary; Mrs. John F. Lyons, Ft. Worth, Tex., president; Daisy Martin, Atlanta, Ga., and Nan B. Stephens, Atlanta, Ga., third vice-president.



ZABELLA ARAM.

coloratura soprano, as Rosina in *The Barber of Seville*, the role in which she made a brilliant operatic debut, June 21 last, at the Teatro Nazionale, Rome. Mme. Aram is a pupil of Mme. Gertrude Duchesne, the well known operatic coach of Boston.



CLARA LANG,

artist-pupil of Estelle Lieblich, who has just been engaged to sing with the San Carlo Opera Company for the coming season. Three of Miss Lieblich's pupils will be heard in important roles in opera during the year.



IGNAZ FRIEDMAN.

having afternoon coffee on the terrace at the Villa Astoria, Bad Gastein, Austria, where quite a number of musical celebrities have been passing the summer.

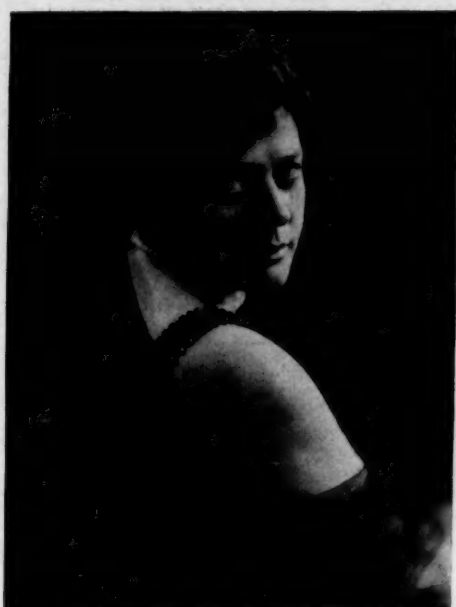
PADEREW-SKI'S HOME

at Riond Bosson, near Morges, Lake of Geneva, Switzerland. A number of distinguished musicians have their summer homes around the Lake of Geneva, but none so well known as the famous pianist who has lived there for many years. A recent guest of honor at the Paderewski Villa was Ernest Urchs of Steinway & Sons, an intimate friend of the pianist, who has been closely associated with the direction of all the tours he has made in the United States.



"NOW, DANTE, BE REASONABLE!"

Isa Kremer has a conference with one of her favorite authors. (Photo by Simon)



LILLIAN GINRICH,

who, after a very successful month of teaching in New York City, is spending the months of August and September at Hancock Point, Me., studying and completing her recital programs for the coming season.



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prominent vocal teacher of East Orange, several of whose pupils will give a recital at Aeolian Hall this Fall.



FRANCES PERALTA,

photographed with the famous pigeons in Venice. The artist made a short stay in Verona on the way to Venice, and is now in Milan studying with her former teacher, Maestro Cattone. Mme. Peralta writes that she attended the performance of *Roi de Lahore*, given in the arena in Verona. Rimini sang the first performance, making a "hit," as Madame calls it, in his own home town. Mme. Peralta will return the end of September in time for the rehearsals for the coming season at the Metropolitan.



JESSIE FENNER HILL,

the well known New York vocal teacher, "sunning up" at Averill Park, N. Y.



PAN IN AMERICA.

One of the ensembles in the lyric dance drama, *Pan in America*, which won the N. F. M. C. prize and was presented at the Federation Biennial in Asheville, N. C. The music was by Carl Venth and the production was staged by Jack Webster Harkrider. Among the singers and actors in the cast were Marjorie Maxwell, Marie Tiffany, James Stanley, Sigmund Spaeth, Ray Virden, and Charles Burnham. (L. L. Higgason photo)

LOS ANGELES NOTES

Los Angeles, Cal., August 5.—Preparations are going forward for the presentation of *Aida*, September 20-22, at the Hollywood Bowl. Director-general Alexander Bevani has engaged Edward Johnson, tenor, and Elizabeth Rethberg, soprano, for the roles of Rhadames and Aida.

At the Monroe Centennial Exposition which has just closed a magnificent ballet of over one hundred toe-dancers was staged in the Coliseum by Theodore Kosloff. It is enough to say that it was in keeping with the standard he has set.

Alfred Mirovitch, pianist, has finished his first master class and is about to begin the second. He has announced that he will admit a few auditors.

Carrie Emerich, a Chicago artist, gave an informal talk on the development of music, supplemented by piano numbers, at the University of Southern California. Edith E. Edwards,

of Phoenix, Ariz., pupil of Olga Steeb and Dean Skeel, also gave a commendable program.

Marion Walter, violinist, formerly of San Francisco, has joined the ranks of Los Angeles artists and will soon be heard in recital.

Yeatman Griffith still holds the center of the stage with the singers of Los Angeles. His students' class is filled to overflowing. His lectures are demonstrated with the students; the teachers' class which follows is filled with many of Los Angeles' conspicuous singers.

On August 2 the Bowl was filled with the nodding plumes of the Knight Templars, there in force. The speech which Mr. Harding was to have delivered was read by his secretary and friend, Mr. Christian. The concert in the evening was interrupted by the announcement of President Harding's death, which was made by Mrs. Carter. Ilya Bronson, cellist; Helena Lewyn pianist, and Lawrence Tibbetts, baritone, all were well received. B. L. H.

Audrie Rubanni Heard in Toronto

After her recital at Massey Hall, recently, Audrie Rubanni received unusually fine notices, not only regarding her artistry but also the quality of her voice. The Saturday Night, an important publication of Toronto, said: "The



Photo by Charles Aylett

AUDRIE RUBANNI

all-too seldom heard Audrie Rubanni sang last week in Massey Hall and once more moved her audience to great demonstration. Her range, flexibility, sweetness and clarity of tone are worthy of high praise, and her engaging personality wins her hearers. Of her selections the other night, one may mention particularly the Polonaise from Mignon, and an aria from that little known opera, Spohr's Faust. This last number called upon all her resources and was finely sung. Mme. Rubanni, it is of interest to note, is the wife of the distinguished scientist, Dr. James Cotton of Toronto."

State Symphony Orchestra's First Concert, October 10

When the State Symphony Orchestra, under the direction of Josef Stransky, makes its bow before the New York public on Wednesday evening, October 10, at Carnegie Hall, it will mark the opening of the symphonic season.

Andrea Thomae, the well known tuba player, recently with the Philadelphia Orchestra, and Paul Ouglitzsky, first bass of the Imperial Russian Symphony Society of Petrograd, are among the principal players who have joined the organization.

Flesch to Start Tour in Philadelphia

Carl Flesch, returning to America after an absence of almost a decade, will start his tour as soloist with the Philadelphia Orchestra at Philadelphia on October 13. Mr. Flesch will be heard in recital and with the Philharmonic, Cincinnati, Boston and Philadelphia orchestras.

Myra Hess Returning September 8

Myra Hess has booked passage for September 8 from London and will arrive in America about September 20. Miss Hess will immediately leave for the Berkshires to take part in rehearsals at Pittsfield for the Festival concerts.

Carl Friedberg Playing in Holland

Carl Friedberg is at present appearing in concert in Holland. Prior to his American tour he will fill several engagements in England, returning to this country in October.

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OPERA BY BOTTCHEER.

"Could you find out for me if Salombo, an opera by Lukas Bottccheer, has ever been given in America? If it was and there was a notice of it in the MUSICAL COURIER, can you let me know when the article appeared?"

None of the subscribers consulted make any mention either of the composer or of such an opera. The only opera that has the same name, although spelled differently, is Salommo by Reyer (1823-1909) which was given at Brussels in 1890. It was not a success, although Reyer was considered "a foremost representative of the modern French romantic school of opera." Bottccheer seems to be quite unknown in the best informed musical circles.

MODERN COMPOSERS.

"Will you please inform me where I can get the piano works of such modern composers as Egon Kornath, Joseph Marx, A. V. Webern, Paul Hindemith, Ernest Krensch, Joseph Suk, Georg Lieblich, A. Schönberg, Alban Berg, Erich Korngold, E. Halffter, Novotny, Milhaud, Poulenc and Malipiero? Also who publishes the works of R. Kleinmichel and Max Reger and the sonatas of Scriabin?"

The compositions mentioned can be obtained from any of the large music publishing houses that have affiliations with foreign publishers. The Composers Music Corporation (14 East 48th Street, N. Y. C.) makes a specialty of carrying music of the most modern composers, many of which are on your list. What works of Kleinmichel do you refer to? The best known are his piano reductions of Wagner operas, which were originally published by Schott's Soehne Mainz. Reger's compositions are issued by various German publishers, the principal ones being Bote and Bock. The early Scriabin sonatas were published by Belaieff (Moscow), the later ones by Jurgenson (Moscow). Some of the latter are now difficult to obtain.

FAVORITE INSTRUMENT.

"Which instrument was the favorite of the old master composers? A claims it was the violin; B claims it was the piano-forte. What instrument were the great masterpieces of music composed for, the violin or the piano? Thanking you in advance."

Palestrina, 1526-1594, only composed music for the church, but Bach, 1685-1750, who was a violinist by training and a member of the Weimar Court Orchestra in 1703, composed for the clavier and organ—that is, his earliest compositions were for those instruments; later he composed for the violin and other instruments. Domenico Scarlatti, 1685-1757, son of Alessandro Scarlatti, was called the founder of modern pianoforte technique. He composed for the clavier and harpsichord. Mozart, 1756-1791, wrote his first compositions for the harpsichord, but after 1763 the violin ad lib was added to the harpsichord numbers. The viola was earlier than the violin but does not seem to have had solo numbers written for it. The clavier was the same form as the harpsichord and spinet, all being forerunners of the piano.

From the above evidence it would seem that B was correct, and that solo compositions for the piano preceded those for violin. Brahms was, of course, one of the great masters, but he is so modern that only the composers of much earlier fame are mentioned.

A MUSIC RUMOR.

"I should like to have you tell me if it is true that Schirmer has bought the music of Breitkopf & Hartel, or does the latter concern still publish? I should also be glad to know if Schott's Soehne Mainz is still in existence."

It is not true that Schirmer has bought the music of Breitkopf & Hartel. The only reason for such a rumor is that the latter firm has recently moved into new quarters.

Schott's Soehne Mainz is still in existence.

\$45,000 Gross Receipts for Sousa's Band for Two Weeks

From July 22 to August 4 the gross receipts of John Philip Sousa and his famous band were \$45,000. At Newark, N. J., the attendance was 53,000; Ocean Grove, receipts were \$5,300; at Pottsville, Pa., the attendance was 40,000; at the Eastman Theater, Rochester, N. Y., the receipts were \$6,800; for Syracuse, \$3,300; Utica, \$2,800, and Patchogue, \$2,640; at Albany, N. Y., \$2,900; the Lake Placid Club, \$2,300; a matinee, Oneonta, \$1,700, and the evening at Schenectady, \$3,300. These are the extraordinary figures of the popular composer-conductor and his popular national organization.

Carreras to Play Mana-Zucca Compositions

The eminent Italian pianist, Mme. Maria Carreras, who will begin her second tour in October, will give a piano recital at Aeolian Hall on November 14 and will introduce two new works by Mana-Zucca—Southland Zephyrs and Bolero de Concert. The former is dedicated to her. These two numbers will be featured throughout her tour, on all her programs. Mme. Carreras is already heavily booked for recitals as well as for orchestra appearances.

Raymond Burt Plays for Radio

On July 14, Raymond Burt gave a recital in the Aeolian Hall broadcasting studio—station WJZ. His recital was so thoroughly enjoyed by all those who could "listen in" that he was immediately asked to give another recital on Friday evening, August 17, at nine o'clock. He played selections by Debussy, Mendelssohn, Rachmaninoff, Chopin, Sibelius and the sixth Liszt rhapsody.

Mme. Cahier Returning in September

Mme. Charles Cahier will sail from Hamburg on September 19 for New York, earlier than she had expected owing to concert engagements here in October. Before leaving she will sing in concert with the Berlin Philharmonic, Bruno Walter conducting, and appear at the State Opera in Berlin.

Levitzi to Play in Montgomery, Ala.

Mischa Levitzi will provide the piano number next season in the Montgomery Concert Course given in Montgomery, Ala., under the joint direction of Kate C. Booth, Lily Byron Gill and Bessie Leigh Eilenberg. He will appear there on December 13.

Merle Alcock in Opera in France

Merle Alcock will sing in opera in France this summer instead of in Germany as previously announced. Miss Alcock will be heard in concert before opening her first season with the Metropolitan Opera Company.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Contest ends November 1. Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Otokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Cincinnati Conservatory of Music—Twelve scholarships. Examinations held during the week of September 3. Cincinnati Conservatory of Music, Highland avenue, Oak street and Burnet avenue, Cincinnati, Ohio.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Mana-Zucca—Scholarship in piano and one in song coaching. Bertha Foster, Director Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Wither's poem What Care I? Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilman Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilman Organ School, 17 East 11th street, New York City.

The North Shore Festival Association (details in issue July 12)—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, Business Manager, 624 South Michigan avenue, Chicago, Ill.

Elizabeth Kelso Patterson School of Singing—Two scholarships. Elizabeth Kelso Patterson, 257 West 104th street, New York City.

The Eastman School of Music—Twelve scholarships of \$1,000 each and complete operative training awarded to American students only. Auditions early in September in New York, Chicago, Boston and Cleveland. Secretary, Eastman School of Music, Rochester, N. Y.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

Society of American Musicians (details in issue August 9).—Contest for young artists in piano, voice, violin, cello and flute. Contest closes November 15, 1923. Howard Wells, Society of American Musicians, 907 Lyon & Healy Bldg., Chicago, Ill.

Walter Scott—Ten annual scholarships (with Alfred Cortot) for Americans at the Ecole Normale de Musique in Paris. Gaston Liebert, French Consul in New York, New York City, N. Y.

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News of May Mukle from the Orient

The reports of the activities of May Mukle, the English cellist, are always interesting, since they are likely to come anywhere from the North Pole to the wilds of Madagascar. This time the well known musician writes from on board the S. S. Korea Maru, en route from the Orient to Hawaii. Her letter, in part, follows:

"At last I have a quiet moment to let you know some of the things that I have been doing in the last six months. As you may imagine, on a tour to see some of the wonders of the world, music has not always taken the first place, but the combination has been infinitely more successful than I ever hoped it would be, and, as you know, I am eminently optimistic."

"We have visited Ceylon, India, Burma, the Malay States, Java, Hongkong, China, Japan and are now on our way to Honolulu where after the concert that is being patronized for me there by the Philharmonic Society, we intend having a 'holiday' from the terribly hard work of enjoying ourselves!"

"One or two of the things that stand out in my memory on this tour have been the first view (which we were lucky to have by full moonlight) of the Taj Mahal—the glimpse of Mount Everest at sunrise after riding on scrubby little ponies through four hours of darkness on a wild mountain trail—the grandeur and dazzling brilliancy of the garden party given at the Viceregal Lodge, Delhi, to the ruling chiefs and princes of India, who all appeared in their beautiful colors and priceless jewels."

"Lord and Lady Reading also had a special dinner party and concert for us at the Lodge."

"Then we shot most exciting rapids, three miles in length, in Japan, visited volcanoes in Java, attended President Li's last reception in Peking, became efficient chopstick-eaters, made wonderful bargains in China, heard a Javanese chamber orchestra (we had a private audition of the Sultan's band) play really thrilling music, and thousands of other exciting things."

"One amusing little incident I think I must mention, too. On my birthday we had planned an excursion to the Great Wall of China and my friends surprised me with a beautiful big birthday cake at our luncheon picnic there. At sight of it about forty coolies and beggars clustered around in childish glee and I thought what fun it would be to share it with them. Having once shown my intention, I leave you to imagine the frantic outstretched hands and how we had to forego the pleasure of having any ourselves!"

May Mukle was scheduled to arrive in San Francisco the end of July and will be in Pittsfield, Mass., a few weeks before the festival there takes place.



MAY MUKLE IN THE ORIENT.

(1) May Mukle and her accompanist, Rebecca Clarke, photographed in front of the Hindu Temple, "Barabodder," Java. (2 and 3) Daibutsu Buddha. (4) Rebecca Clarke and May Mukle at Nagasaki, Japan. (5) The marble boat summer palace at Peking.

Leginska Plays at Rayleigh House

Recently in London the American Chargé d'Affaires and Mrs. Post Wheeler entertained at dinner, at Rayleigh House, Chelsea, the American Secretary of the Treasury (Mr. Andrew Mellon). The Prime Minister had hoped to attend, but was detained in the House of Commons.

A notable list of guests was present, including Mrs. Stanley Baldwin, the Duchess of Somerset, Miss Mellon, the Secretary of State for War and the Countess of Derby, the

First Lord of the Admiralty and Mrs. Amery, Mme. Grouitch, Viscount and Viscountess Astor, General and Mrs. Vanderbilt and others.

A musical program followed the dinner, at which Ethel Leginska appeared and won enthusiastic approbation. Among the large number of guests who came for the musicale were: The Duchess of Hamilton, Viscount and Viscountess Grey of Falloden, the Marquis and Marchioness of Huntly, Sir Courtauld and Miss Thompson, Eleanor R. Sears, Sir John and Lady Lister Kaye, and many others of equal note in the social and diplomatic world in England.

Szigeti Engaged by Famous Conductors

Joseph Szigeti, the Hungarian violinist, is booked to appear under Mengelberg at the Amsterdam Concertgebouw, under Pierné at the famous Concerts Colonne in Paris, under Schnéevoigt at the Scheveningen Concerts, with Ysaye in his Brussels series, and also under Ferdinand Loewe, the famous Bruckner interpreter, with the Vienna Konzertverein. His next season will comprise several tours, taking him into Holland, Spain, Poland, Switzerland, Roumania, Italy, Hungary, and other countries.

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Musical Comedy, Drama and Motion Pictures

The evening of August 15 brought a new opening to the Longacre Theater in the form of a bright and swiftly moving musical farce, *Little Jessie James*, with Nan Halperin in the role of the bandit queen. The supporting cast included such well known figures in musical comedy circles as Allen Kearns, Miriam Hopkins and Jay Velie. Unlike the usual musical "show" of today, *Little Jessie James* boasts an almost complicated plot, and provides the theatergoer with an excellent evening's entertainment. In view of the fact that the country is practically orchestra mad, perhaps the most striking features of *Little Jessie James* is the scintillating performance of The James Boys, who manage to create a most exuberant enthusiasm in the audience with the velocity and speed of their jazz numbers. The chorus, by no means a large one, makes up for the lack of size by its excellent singing and active, lively dancing. Much credit is due Harlan Thompson, who wrote the book and lyrics of *Little Jessie James*; as well as Harry Archer, who is responsible for its extremely catchy music.

"Greater Movie Season" at the Rivoli and Rialto includes a "Greater Music Season" by Hugo Riesenfeld with the enlargement of the orchestras in both theaters. The new symphonic organizations were heard for the first time last Sunday.

The Thomashefsky's Broadway Yiddish Theater has engaged Joseph Cherniavsky as its musical director. Mr. Cherniavsky is the successful author of several musical comedies, as well as being a composer for, and an accomplished master of, the cello.

It is announced that Georgette Leblanc (Maeterlinck) will appear in two photoplays, the scenarios to be written and produced by Marcel L'Herbier Films, Inc., the décors by Francis Picabia, well known modern artist. Work on the first picture, *The Enchantress*, will begin immediately. This picture will be shown in America in the fall. Mme. Leblanc returns to America in October for a long tour, which will begin on the Pacific Coast early in November. The second picture, the Euripides version of *Phaedra*, will be made very early next spring when Mme. Leblanc is to return to Paris for performances of *Monna Vanna* and *Carmen* at the opera, with special settings by Picasso. At a recent showing of a trial film in the L'Herbier studio there was great enthusiasm.

A new popular song by Mable Livingstone and Muriel Pollock, *Ashes of Vengeance*, suggested by the photoplay of the same name, has been dedicated to Norma Talmadge, the star of the film.

THE RIVOLI

The feature picture at the Rivoli this week is *The Silent Partner*, being an adaptation by Sada Cowan from Maximilian Foster's Saturday Evening Post serial of the same name. The remainder of the film program is made up of the Rivoli Pictorial, with the latest news pictures, and a Harold Lloyd revival, *Number Please*.

The musical part of the entertainment presents several interesting features and reveals the Rivoli Concert Orchestra in its augmented size. The overture is a selection from Puccini's *La Tosca*, Emanuel Baer and George Kay conducting. A second orchestral event is a symphonized "home tune" in the gloaming—with Miriam Lax, soprano, and Adrian da Silva, tenor, as the soloists—specially orchestrated by Edgar R. Carver. Pietro Bucci, baritone, sings an aria from *The Barber of Seville* (Rossini). A special feature on the program is a Dance Fantasy, with Marley appearing as *White Rose*; Seena Larina, Betty Bowne, Marion Bawn and Marion Dickson as *Red Roses*, and Paul Osgood in the role of *The Boy*.

THE STRAND

D. W. Griffith's much advertised picture, *The White Rose*, is again offered at the Strand this week, the first popular-priced presentation since its legitimate theater run. For musical accompaniment, the original score by Joseph Carl Breil is used. Due to the extraordinary length of the picture, the customary musical and additional film attractions

are necessarily curtailed to the extent of presenting only a prelude in the place of the Strand Symphony Orchestra's usual overture.

THE CAPITOL

Drifting, the feature picture at the Capitol this week, is an adaptation from John Colton's stage success in which Alice Brady starred several seasons ago. The local atmosphere for the picture is provided by a special prologue, *A Celestial Fantasy*, performed by the entire Capitol organization. It is staged in the outgarden of a Mandarin's home and is designed to display the various talents of the respective members of the organization. The soloists of the presentation are Gladys Rice, soprano, formerly of the Riesenfeld Staff; Florence Mulholland, contralto; Joseph Witzel, tenor; Douglas Stanbury, baritone; William Robyn, tenor, and Peter Harrower, baritone. Gambarelli, Doris Nile and Ruth Matlock provide the usual excellent dance numbers.

Another musical feature of interest is the special symphonic score which accompanies *My Country*, one of the series of Robert C. Bruce's *Wilderness Tales*.

David Sapirstein, an American pianist, provides the principal solo number, playing the first movement of the Tchaikowsky concerto. Eugen Ormandy Blau, concertmaster of the Capitol Grand Orchestra, also offered a solo, an excellent performance of Sarasate's *Zigeunerweisen*. Erno Rapee conducted as usual. E. V.

RAVINIA OPERA

(Continued from page 5)

aria, *Amor Ti vieta*, from *Fedora*, which he sang with great beauty of tone, fine phrasing and an outburst of enthusiasm. Desire Defrere, the popular baritone, gave a good account of himself in the aria, *Vision Fugitive*, from *Herodiade*.

L'AMORE DEI TRE RE, AUGUST 14.

On Tuesday evening *L'Amore Dei Tre Re* was repeated. Elizabeth Rethberg was billed as *Fiora*, but due to a slight indisposition she did not sing and the part was sung again by Florence Easton, who finds in the role one of the best vehicles to demonstrate her ability not only as a singer but also as a brilliant actress. Her conception of the part and the manner in which she sings it have been the object of a special review published in these columns some time ago, thus further comment seems unnecessary at this time; suffice to say that she won another big success. Morgan Kingston was again *Avito* and Giuseppe Danise *Manfredo*. The only newcomer was Virgilio Lazzari, who sang the part of *Archibaldo*, which was entrusted at the first performance this season to Leon Rothier. Lazzari's *Archibaldo* won big recognition from the Chicago press when he first sang the role with the Chicago Grand Opera at the Auditorium and the opinion then formulated was endorsed anew by all those who heard his performance at Ravinia. Gennaro Papi's masterful reading of the score made the evening memorable. All the critics of the daily press, who were present at this performance, were unanimous in their praise, calling his reading magnificent.

ROMEO AND JULIET, AUGUST 15.

It would be unfair to Ravinia and its artists to praise the performance of *Romeo and Juliet*, as the production left much to be desired. Several of the artists appeared in the Gounod opera for the first time in their career and some of them did not seem quite sure of either the music or the text. This was especially noticeable in the first act, which was presented in a most unsatisfactory manner. Graziella Pareto won a big ovation after the waltz song and the public manifested its contentment by feting the young star to the echo, not only after the above named solo but whenever an opportunity presented itself. It was by the way the first time that Miss Pareto essayed the role of Juliet in the French version. It may be said that her French was clear and exact. Tito Schipa essayed the part of *Romeo* for the first time in his career. He came into his own in the *Oh Leve Toi Soleil*, which he sang superbly. After this number the enthusiasm of the audience knew no bounds and the popular tenor was tendered an ovation which was in every respect well deserved. Desire Defrere was the *Mercutio*. Generally he makes a big thing with the song of the *Queen Mab*, but this time he concluded his solo without much response from his auditors and this lack of recognition was not altogether Defrere's fault. Conductor Hasselmans, for some unknown reason, took the number at a pace heretofore unheard of and that Defrere could do as well with the solo as he did speaks volumes for the young Belgian baritone's musicianship and endurance. Hasselmans is an erratic conductor, one who can give entire enjoyment one evening and as much dissatisfaction another. Paolo Ananian was excellent as *Gregorio*; Louis D'Angelo was not at his best as *Capulet*, a part for which he dressed as a cardinal and which he sang as though suffering from a severe cold. Giordano Paltrinieri, the popular young tenor, was miscast as *Tybalt*. Anna Correnti and Louis Derman rounded up the cast as *Gertrude* and *Paris* respectively. The chorus was not up to its high standard and the opera should be rehearsed anew before its next performance. At the second hearing many of the blemishes noticed on this occasion will doubtless have been removed and this should be so, as the performance of *Romeo and Juliet* would otherwise be a black spot in the clean record in Ravinia's present season.

BOHEME, AUGUST 16.

By special request, President Eckstein cast Thalia Sabanieva as *Mimi* in *La Boheme*, the role in which she made her very successful debut with the company at the beginning of the season. Besides the popular songstress, the cast included Margery Maxwell, an ideal *Musette*; Lauri-Volpi, a delightful *Rudolf*; Vicente Ballester, an amusing *Marcel* and Virgilio Lazzari, a well voiced *Collenne*. The performance was under the direction of Papi, the much feted Italian conductor, who, in a large measure, is responsible for the high standard of the company.

AIDA, AUGUST 17.

Aida was repeated with the regular Ravinia cast on Friday night.

ANDREA CHENIER, AUGUST 18.

The first performance of *Andrea Chenier* at Ravinia took place too late for a review in this issue. The cast was

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headed by Giacomo Lauri-Volpi, who appeared in the title role. Giuseppe Danise was Gerard and Florence Easton, Maddalena, Papi conducted. RENE DEVRIES.

Cesar Thomson and His Pet Snake

Cesar Thomson, the virtuoso, master teacher and composer, who comes to the Ithaca Conservatory in September, recalls many incidents that occurred when he was a member of the Bilse Orchestra in Berlin. Among his many interests is that of a naturalist and during a recent conversation he related the following incident:

"As a young man he played leader and soloist in the famous Bilse Orchestra at Riga. While there he made the acquaintance of a charming young doctor—a great music lover—and they took many long rambles together. One day, the young doctor showed him a remarkably beautiful snake which he had found there in the woods—so beautiful that he did not wish to give it, save to one who would take every care of it. The professor saw it and on being assured that there was no danger from its bite, offered to take it. The doctor gave it, saying that he often kept the snake in his pocket and that at times it would creep up to his chest and down in his sleeve. When the professor went out, he always took the snake with him. The people in the house where he was staying were terrified to enter his rooms when he was not there.

"And so it came about that the snake was ever present when the master played solos, but one day it happened that the snake, perhaps agitated by the warm summer temperature, insisted on creeping up the sleeve of his left arm while he was playing a solo with the orchestra. The professor was obliged, while he was playing, to give it several taps with the hand to make it return, but the snake, to avoid the taps, came out yet further from the sleeve much irritated, and gave forth strange sounds as of whistling. The public saw the snake crawling out of the sleeve and going toward the neck of the violin. Imagine the surprise of the audience. Luckily it was the end of the first part of *Vieux-temps Fantaisie Appassionata*, which gave the professor an opportunity to bring to a conclusion this remarkable incident which took place over forty years ago and which remained legendary in the Bilse Orchestra. For many years after whenever the professor saw a member of the orchestra, their first question was 'How goes the snake?'"

Cherkassky Dedicates Romance to Garrison

That Mabel Garrison has charmed Shura Cherkassky, the eleven year old piano prodigy, is best evidenced by the fact that he is writing a Romance which he will dedicate to her.

His *Prelude Pathétique*, which was given its first American performance last March, is now in the hands of the publisher, and will be released in the early fall. After hearing the composition, Victor Herbert, who was one of the attentive listeners, was most enthusiastic. "It is genius, that is all there is to it," he said. "His technic is amazing. His knowledge of music, his depth of interpretation, his uncanny adaptability, all place the boy in a class of himself. He is marvelous. That is the word." At present young Shura is in the wilds of the Blue Ridge Mountains, practicing and composing, but he will leave shortly for Kineo, on Moosehead Lake, Me., where he will join his manager, Frederick R. Huber.

Brainerd-Hudson Nuptials

On Saturday afternoon August 18, at the Congregational Church of South Hadley Falls, Mass., the wedding of Gladys Mae Brainerd and Byron A. Hudson took place. Mr. Hudson is at present tenor soloist of the Church of the Divine Paternity of New York City and is also a member of the New York Mendelssohn Glee Club. Following an automobile trip through New England, Mr. and Mrs. Hudson will make their home in Woonsocket, Mass.


Harold A. Fix Playing at Ocean Grove

Harold A. Fix, organist, has been appearing at the Auditorium in Ocean Grove for six years, playing *The Storm*, his rendition of which is a fine piece of artistry and daily attracts many people to the Auditorium.

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N. A. O. Convention Schedule

The sixteenth annual convention of the National Association of Organists will be held at Rochester, N. Y., beginning Monday, August 27. The first evening there will be a get-together at the Eastman School of Music. The regular exercises will begin Tuesday morning at ten, with addresses of welcome by Hon. Clarence D. Van Zandt, Mayor of Rochester and Deal Hoising, of the University of Rochester, and a response by President T. Tertius Noble, of the association. On the morning of the same day the business meeting will take place and there will be a round table conference, Henry S. Fry, presiding, with a paper by Harold W. Thompson; in the afternoon a paper on The Organist and Publicity, by F. W. Riesberg, A. A. G. O., member of the MUSICAL COURIER staff, followed by a demonstration of the Kilbourn Hall organ and a recital by Harold Gleason.

Later the same afternoon there will be a demonstration of the Eastman Theater organ by Vera Kitchener, S. T. O., and in the evening a recital on the Kilbourn Hall organ by T. Tertius Noble.

Wednesday will be taken up with a meeting of the Executive Committee, followed by greetings to the conference from Healey Willan, president of the Canadian College of Organists; Frank L. Sealy, warden of the American Guild of Organists; Dr. John M'E. Ward, president of the American Organ Players' Club; Robert Berentsen, president of the Society of Theater Organists; Adolph Wangerin, president, and David Marr, representing the Organ Builders' Association. In the evening there will be a paper by Hamilton MacDougall, professor of music and organist and choir master at Wellesley College, on The Country Organist.

The afternoon recital in Kilbourn Hall will be given by S. Wesley Sears, organist of St. James Church, Philadelphia, and a demonstration on the Eastman Theater organ by Robert J. Berentsen. In the evening there will be a festival concert in the Eastman Theater with the co-operation of the theater orchestra, Victor Wagner conducting. The program will include the Bossi concerto, played by Frank Stewart Adams, S. T. O.; solos by Eric DeLamarter; the Second Handel Concerto, with Guy F. Harrison at the organ; the allegro vivace, from the Fifth Widor Symphony, with Firmin Swinnen, S. T. O., at the organ, the orchestra score being prepared by Frank Stewart Adams, the program concluding with Eric DeLamarter's Concerto, Palmer Christian playing the organ part.

On Thursday there will be a demonstration in the Eastman Theater under the auspices of the Society of Theater Organists, those participating being William Fait, manager of the Eastman Theater; John Hammond, organist; Frank S. Adams, and T. Scott Buhrman, editor of the American Organist. In the afternoon H. Augustine Smith will read a paper and after that there will be an informal recital on the organ at the private residence of George Eastman, with Harold Gleason as the soloist. In the evening Healey Willan will give a recital at Kilbourn Hall.

Friday, the final day of the conference, will begin with a business meeting, followed in Kilbourn Hall by a paper on Improvisation by Healey Willan, illustrated by improvisations at the organ. In the afternoon Palmer Christian will give the final recital at Kilbourn Hall, which will be fol-

lowed by an outing at Lake Ontario as guests of the Rochester Members of the National Association of Organists; and the conference will end with a banquet at the lake with T. Tertius Noble, presiding, and Henry S. Fry, as toastmaster.

Auditions for Eastman Opera Scholarships

Vladimir Rosing, director of the operatic department of the Eastman School of Music, has completed arrangements for the auditions to be given candidates for the twelve scholarships offered in that department, each scholarship to include tuition fees and \$1,000 for living expenses.

Mr. Rosing's tour will open in Philadelphia on August 30. The Philadelphia Music League has the vocal arrangement in charge and will co-operate in the auditions in that city on August 30 and 31 and September 8. This organization has shown great interest in this operatic project of the Eastman School. On September 4 and 5 Mr. Rosing will be at Steinert Hall in Boston to hear the candidates making application from that city and its vicinity. Aeolian Hall, New York, will be used for the New York auditions which will be given on September 6 and 7. Then Mr. Rosing will go to Chicago, where in the Blackstone Theater he will hear candidates on September 10 and 11. On September 12 he will hold an audition in Cleveland where the Cleveland Institute of Music has very kindly offered the use of its building, and on September 13 the Rochester audition will be given in Kilbourn Hall of the Eastman School.

Cards appointing the time and place for the hearing of applicants for these scholarships have been mailed to more than a hundred young American singers who are desirous of entering on this training which promises opportunity for a career in opera. Among these applicants are a great number of professional artists, and this is gratifying, since with singers vocally expert and experienced Mr. Rosing will be able more rapidly to develop his department into an American Opera Company which it is planned to organize.

A new building to house the Ballet School and to provide studios and shops for scenic and production work has been put under construction by the Eastman School adjacent to the Eastman Theater.

Bach Choir Heard at Ocean Grove

One of the most artistic concerts held at the great Auditorium at Ocean Grove this summer was that given by the Bach Choir, Dr. J. Fred Wolle, director, on Saturday evening, August 11. The program consisted of the better known choruses from Bach's B Minor Mass, several chorals and the cantata, Strike, O Strike, Long Looked-for Hour, accompanied by chimes. The soloists, Mildred Faas, soprano, and Mabelle Addison, contralto, both are widely known for their splendid interpretation and artistic singing of Bach.

The audience of approximately 4,000 enjoyed to the utmost the devotional singing of this chorus of 300 under the inspired baton of Dr. Wolle. As has been stated in these columns many times, the Bach Choir is well balanced, has a wide command of nuances and a thorough understanding and appreciation of the content of Bach music.

That Mildred Faas is a worthy interpreter of Bach is proven by the fact that she has sung eleven times within seven years with the Bach Choir. Her well displayed knowledge of the music and splendid singing were a source of delight to the audience. Miss Addison, too, is proving her value as a Bach soloist, having sung with the Bach Choir four times within nine months. The Auditorium at Ocean Grove is exceedingly large (perhaps the largest in the country), but notwithstanding this Miss Addison's voice



EDNA EASTWALD.

soprano, who sang with orchestra on the Steel Pier, Atlantic City, N. J., on July 22, and as a result of her success was reengaged for another appearance on July 29.

rang out clearly and with a fine tone quality to the most remote parts of the hall. Her rendition of Strike O Strike was sung superbly, and well merited the many complimentary remarks heard on all sides following the concert.

The accompaniments were furnished by T. Edgar Shields, organist, and Ruth Becker, pianist, and while they gave the soloists ample support and enabled them to get the most value out of Bach, it was the opinion of some of those in the audience that for an auditorium the size of that in Ocean Grove the Choir should have been accompanied by an orchestra. On the other hand, there were those who thought that the use of the organ and piano alone was more appropriate from an ecclesiastical point of view.

For a half an hour before the concert the Moravian Trombone Choir, led by George Sigley, played outdoors for an audience of about 1,000.

The trip to Ocean Grove was thoroughly enjoyed by every member of the Choir, for as usual Charles A. Schwab had arranged many things for their entertainment.

George Reimherr in Master-Song Recitals

George Reimherr, the American tenor, whose unusual Master-Song Recitals won recognition from the press and public last season, is now at Saranac Lake, N. Y., studying new repertory for the coming season, when he will give four Master-Song Recitals at the National Theater.

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A Los Angeles Tribute to Hubbard

The appended article, by Jose Rodriguez, was taken from the Los Angeles Record of July 21. It is a fine and well deserved tribute to the veteran Boston voice teacher, Arthur J. Hubbard, who is this summer holding a master class in the Californian city.

Beethoven would have liked Arthur J. Hubbard. Would have quarreled with him—drunk with him—and made lovely music with him.

For Hubbard, who is the noted Boston vocal teacher, now in Los Angeles to conduct a master class, is a personality rarely met with in his profession. Singing teachers, from the very nature of their work, register a larger percentage of fakirs and charlatans than any other artistic calling. They work with very mysterious elements, which are physically out of sight and which are affected by the slightest variations of environment.

But once in a very blue moon we meet with one of those rare, rugged, honest pedagogues who have lived long and fully in their art—and who have found in that art an adequate expression of the fundamentals of life. Hubbard is sixty-six years old, and has taught singing for forty-five. Formerly he roamed the world over as an operatic basso, and finally decided to teach, because he "wanted a home, and valued his head more than his throat."

His valuation has been justified in every sense. I doubt if any teacher in the country has turned out more distinguished pupils, among them the Hackett brothers, and that supreme lyricist, the negro tenor, Roland Hayes, who, more than any other American singer, has touched the hearts of all Europe with his ravishing art. It is superfluous to speak of Hubbard's technical methods—these are always secondary to any artist.

But it is impossible to speak of this old New Englander without commenting on his great ethical characteristic—a certain independ-

ence and ruggedness of bearing, born of a sure knowledge that all things will ultimately conspire to bring him safely into the haven of all good musicians.

His ethical notions give him a certain breadth of conception which is denied many artists. As a rule they are merely emotional acolian harps—delicate traceries of leaded glass through which the light of a day to come begins to infiltrate its serene radiance pure fragilities, puerilities.

And then, like the strong clear blaze of an honest day, at times there comes to this world an esthete with the characteristics of a man.

Gray-Lhevinne Plays for Over 500 Music Teachers

From far and wide, teachers of music who are taking special courses at the West Chester Normal, just outside of Philadelphia, Pa., composed the audience which filled the auditorium on July 12 to greet Estelle Gray-Lhevinne, the violinist.

Despite the fact that many of the numbers played were of a kind to tax the virtuosity of any artist, Mme. Gray-Lhevinne tossed all technical feats aside as mere trifles and created a happy atmosphere which charmed her audience. Her vivid and masterful rendition of the Vieuxtemps fantasia appassionata which she once played under the baton of Henri Marteau in Berlin created much applause and brought a dozen recalls.

Faculty Recital at Ithaca Conservatory

Ithaca, N. Y., August 8.—The final faculty recital of the summer school session of the Ithaca Conservatory of Music was given by Frances Yontz, violinist, and Edith Kimple Flynn, pianist. Both artists are well established with the public here, and in a highly technical and artistic program won rounds of applause from an audience that taxed the capacity of Conservatory Hall. Brahms' sonata for violin and piano, op. 100, Schilling's Theme and Variations for piano, and a left hand nocturne, by Scriabine, were the signal numbers on the program. F. E. W.

Katharine Goodson to Play in New York

Katharine Goodson, the distinguished English pianist, is announced, after six years' absence, for a tour of this country under the direction of Catharine A. Bamman. Her first appearance will be in September at the Chamber Music Festival, sponsored annually by Mrs. F. S. Coolidge at Pittsfield, Mass. Miss Goodson's tour, which will take her through New England and the Middle West, will start with a recital in New York City at Aeolian Hall on the afternoon of Tuesday, October 23.

Isa Kremer's Season to Begin in Montreal

Isa Kremer, the "international balladist," will open her second season with a recital in Montreal at the Saint Denis Theater, September 12. On September 27, she will give a recital in Baltimore. Her first recital in New York will take place on October 21, which also happens to be her birthday.

Fred Patton Renews With Haensel & Jones

Fred Patton, the baritone who has won tremendous success in concert and who made his first appearances in opera last season, has renewed his contract with the management of Haensel & Jones for another three years.

Summer Notes

VAN BOMMEL IN DEAUVILLE.

That beautiful French resort, Deauville, visited by so many fashionable folk of all countries, during the week of August 7, heard Jan Van Bommel, now an American citizen, in a program of classic and modern songs. He plans to return to his Carnegie Hall, New York, studio, early in October.

JOCelyn PRISCILLA PRICE NOW ONE MONTH OLD.

July 12, Jocelyn Priscilla Price "met her parents for the first time" as Mark Twain put it, in New York, the said parents being Mr. and Mrs. James Price, the former a well-known tenor in church, concert and oratorio.

PORTLAND OREGONIAN CONTAINS AN APPRECIATION OF KATE CHITTENDEN.

The Sunday Oregonian of May 27 contained a half-column eulogy of Kate S. Chittenden, which is an excellent piece of literary writing, and better yet, every word is true. Reference is made to the May dinner of the Alumni Association of the American Institute of Applied Music, of which Miss Chittenden is Dean, at which homage was paid her by hundreds of pupils. Her vital energy, original character, her gentle voice, spirituality, her "salty humor," her shrewd understanding of things, all are mentioned by the writer, Frances S. Burk, of New York.

DADMUN IN NEWPORT.

Royal Dadmun gave a recital under the auspices of the Art Society, of Newport, R. I., August 14. Mr. Dadmun is supposedly on his vacation at Williamstown, Mass., but demands for his appearances have caused frequent interruptions.

Ethelynde Smith Booking Tours for 1923-24

Ethelynde Smith, the well-known soprano, is spending two months at Camp Wawonaissa, Alton Bay, N. H. Miss Smith is not, however, devoting all of her time to pleasure, for, in addition to preparing programs for next season, she is booking a seventh tour of the South for November and December, 1923. Return and new engagements are already closed for this trip in six States, and many more are pending all along the way. She is also arranging a fifth tour to the Pacific Coast for January, February and March, 1924, with Eastern dates in between times. The soprano has now sung in thirty-four States and the Provinces of Canada, and in some of these as many as twenty times. Last season Miss Smith traveled about 20,000 miles filling engagements, and next year promises to be even busier.

Salzedo Plays at Bar Harbor

Carlos Salzedo, the noted harpist, was scheduled to make his annual appearance in Bar Harbor, Me., on August 23.

Mr. Salzedo will be heard widely throughout America during the season of 1923-24, in the capacity of soloist and touring with his delightful organizations, the Salzedo Harp Ensemble of seven players and the Salzedo Harp Trio.

Mr. Salzedo has to his credit the following solo appearances with the big orchestras: Seven appearances with the Philadelphia Orchestra, two with the New York Symphony, two with the Chicago Orchestra and two with the Boston Symphony.

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